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ARMIDA.

WRITTEN FOR THE NEW YORK CLIPPER,
BY OTTMAN H. ROTHACKER.

When she is near,
I feel the hot blood mount into my cheek;
I move as one upon whose life a spell,
Most powerful, hath fallen, and I speak
With word-clogged tongue; but, why I cannot tell.

And when her eyes
Glance into mine, a strange, electric thrill
Runs through each vein; I bow my head and stand
A soul-bound captive, subject to her will,
Held fast with silken cords to fairy-land.

And when her hand,
Fair, white and jeweled, rests within mine own,
I know not if the world is dark or bright.
The sun may shine, or Winter winds may moan,
The outer world is blotted from my sight.

I can but see
The rare, sweet beauty of her dark-blue eyes,
The well-poised head, the dainty, red-ripe lips,
The wealth of Saxon curls, blown careless wise—
What wonder if all else is in eclipse?

THE TRUE AND THE FALSE;

OR,

WHEN THE SHIP COMES HOME.

CHAPTER I.

Alas! the brain is too oft doomed to bear
The gripes of poverty and stings of care.—POPE.

When Mr. Edward Temple, in the very prime of his manhood, had been stricken down with one of those inexplicable and nameless illnesses which come without warning and end perhaps in a few hours, and was carried off to the great valley of rest, he left his wife and two daughters almost totally unprovided for. There was a son, a young athlete and scholar, but he had long left home, following the bent of his restless nature and seeking his fortune abroad, and news of him came seldom and at long intervals.

Mr. Temple belonged to a good family—old English gentlefolk—but he was a younger son and had had to shift for himself. He had made the great mistake that too many make in not providing for a rainy day; and so when he died his only legacy, besides the lease of the house and its furniture, was his debts, and they would have swallowed up the poor widow's furniture had not the elder members of Mr. Temple's family come forward and saved it. He had had very little intercourse with his family in life; but death brings even foes together, and the Temples came, willing to forget his faults, now that they were to be atoned for, and pay a last tribute to his memory.

But family assistance never extends beyond the limits of actual necessity. Generosity is a virtue found only in friends; and one's relations are not one's friends, nor are friends one's relations. The now sadly melancholy house at Kennington was saved, with its furniture. A decent funeral for the deceased, mourning for the bereaved widow and her daughters, were provided, and a tablet erected to the memory of her husband in a shaded corner of Brompton Cemetery, and then the Temples thought they had done sufficient, and felt as if they had been magnanimous. Mrs. Temple's own people did the rest, such as the rest was.

They offered to pay the premium for Ellen, Mrs. Temple's eldest daughter, to learn the business of a first-class milliner. It paid so much better, and was so very far more certain than music-teaching or being children's governess, and Miss Ellen Temple was gifted with too much of her father's practical common-sense not to admit the truth of that and consent to learn millinery, hoping that her superior education would be the means of her advancement at no very distant date.

Something less than twenty pounds was then given to the widow, and she was left to fight her battle against the miseries of poverty. A check sent by the firm of which Mr. Edward Temple had been manager for so many years went far towards helping the widow over the stile, the first in her long line of troubles. But at best it meant stint. Every shilling was parted with reluctantly, and the cost of a day's food was gone minutely into before it was purchased. There were no six-o'clock dinners now. The trim little servant-maid was gone, and the second daughter, Amy, taken from the preparatory school which she had attended, and, together with the aid of a charwoman who came once a week, they did the work of the house.

The sad and silent hours of evening that came while waiting for Ellen to come home Mrs. Temple spent in teaching Amy, when the bitterness of her great sorrow had sufficiently worn off to give her stunned senses some of their old independency of action. Had she had house-rent to pay, it would simply have been utter destitution. As it was, the struggle to live and keep out of debt soon made itself felt, and by degrees signs of genteel poverty made themselves apparent. One of these signs told its dire, sad tale to the world. A card crept into the parlor window, "Apartments—Furnished." That was the first sign of distress the neighbors had seen or suspected; they guessed the rest then, and some pity was felt for the quiet lady-like person who had seemed so happy and comfortable and well-to do until the shadow of the pall came darkening the sunlight of her existence.

Poor Mrs. Temple found letting apartments a troublesome and unpleasant business. Sometimes the rooms would be empty for six or eight weeks, and then taken at an hour's notice by a couple from the country who seemed to live by mysterious means, and when in arrears of more than one month's rent of them would walk out one morning and forget to return for the shabby box, which, when examined, was found to be empty; the female's wardrobe being scanty and the weather anything but warm, she had found no difficulty in putting all on her back.

Other lodgers came, bringing with them a large family of small and unruly children; and as Mrs. Temple held the house on a repairing lease, she found that even by getting her rent regularly she would be out of pocket, so the rooms were preferred empty, than left open to wholesale destruction.

Never in the whole course of her married life had Mrs. Temple's temper been so sorely tried as it had been by her lodgers during the first nine months of her widowhood. No sooner was any one comfortably settled and there seemed a possibility of going along pleasantly, than a change occurring in their circumstances—sometimes the change was for the better, more often for the worse—would cause them to leave at a week's notice. Those who could pay were an endless trouble, as a rule. Late risers kept late company, and wanted attendance till within ten minutes of their bed-times. Some had been quiet and content, and no trouble; they as a rule were people who had suffered like Mrs. Temple, and couldn't always pay.

So, as the months went on, and the mourning was getting brown and threadbare, and the slender resources were becoming less and less, and Mrs. Temple's heart sank very low indeed, there came a quiet elderly man, who, impressed by the cleanliness and the distinctly unlodging-house appearance of both residence and mistress, took the second-floor on the terms asked for a permanency. He wanted gas and boot-cleaning, he said, and very little attendance, and that only on Sundays.

His name was Robert Joyce, and his profession the law. He was connected with an eminent firm, and had a private connection of his own, and his daily habits are thus summed up, and perhaps his character too: Quiet, reticent, solitary, and regular always as the hours came round. Mrs. Temple thanked Providence for sending her such a lodger. They seldom saw each other, and then only to pass the usual compliments, nothing more.

Ellen Temple was in receipt of a salary now, and paid her own 'bus-fare morning and night, and bought those "little extras" which she deemed necessary to the welfare of her position in the great millinery house of Oxford street. But still the strictest economy was practiced at home even now; and, though there was no card in the window, Mrs. Temple had still a portion of the house to let. But she advertised, and, many as the applicants were, it was a long time before she met with anyone suitable. A second lodger came at last—a young man with almost the flaxen-colored hair, broad, white face, and short, bushy, straw-colored beard and moustache. He had the faintest foreign accent, and a quiet, deliberate, cautious way that stamped him of Saxon origin at once.

He wanted partial board and one good room. Mrs. Temple rather liked him, he was so precise, so straight-laced, in his white linen and long-skirted frock-coat and black scarf, his small gloved hands and fragile boots. Looking at him at first sight, you would unconsciously miss much of the powerful breadth of his chest and back, made broader still by the high, straight cut of his shoulders.

His references were good, and, terms being agreed upon, Mr. Charles Ruhl—Ruhl was the name he gave, and Mrs. Temple at once concluded he was German—became not only an inmate of the dull house at Kennington, but very shortly like one of the family.

He was the kind of man to make way amongst strangers. He talked well, sang with that vivacity and musical, ringing voice so often found among Germans, and played the piano as much from ear as music, though he did it well. Add to this a tireless willingness to please, or perform any little service for those about him, and there is nothing strange in the fact that he should very soon become a favorite.

He spoke French exceedingly well, as a limitless number of Germans do, and was a scholar in his native tongue, though he had lived over fifteen years in England. Amy, always impulsive, and a little bit masculine, liked him, and the childish affection increased when he grew more familiar, and his tender, brotherly way won her young love. He helped her in her studies, played and sang to her, made himself her companion and playfellow, took her for evening strolls, and altogether became a bright acquisition to the dull home and the fatherless child, who never knew the want of friends until poverty came.

With Ellen Temple Mr. Charles Ruhl was strangely subdued. He rarely spoke of her when absent, after the first week or so. He seemed to regard her as entirely a superior being, and he was almost servile in his attention to her during the quiet evenings at home.

"Your daughter, Miss Ellen, will make a very lovely woman, Mrs. Temple," he had said after the second morning they had met—"a splendid, queenly woman, too, and she is very clever."

He never tired of hearing her sing or play, and he was always silent when she talked. In time to come, when the evenings were drawing in, he took to escorting her home, sometimes lingering amongst the shops by the way and purchasing little trifles, which she accepted in a sisterly way and saw no harm in it, for he was so much like one of the family. Amy called him Charley, Ellen spoke of him as Charles, and Mrs. Temple had dropped unconsciously into the way of calling him Ruhl simply.

"It is well for me I found a home at last," he said, with a sigh of happy contentment, when the family were enjoying an evening's music, "for I have none save this, and no friends in this country save you all here. Heaven be thanked! and may I never lose you."

There was a curiously old, reflective look and tone upon him then. He had deep, reflective moods at times, and Ellen, watching him closely, wondered what great trouble there was behind that almost radiant smile.

The second year of Mrs. Edward Temple's widowhood brought something like the old tranquility to the dull old house at Kennington. Ellen's elegant presence, her refined taste and superior education, had brought her the advancement she had dreamed of in the first few months of her noviciate drudgery. She was a favorite with the distinguished patrons of the firm, as well as the heads of the firm, who paid her a liberal salary and thought her an acquisition.

But she had to dress now with less regard to her own means than to the effect from a business point of view. To be constantly in the fashion was a duty she owed to her employers, who were wise enough to prefer their goods being displayed on such a model as Miss Temple to those imperfect, hard-faced, waxen and cardboard dummies.

It is possible that, had Ellen not been fortunate enough to hold a superior position in the firm, she would never have remained amongst the rank and file. She was more contented now, though her duties caused her a tinge of mortification sometimes, and those times were when she had to wait upon ladies at their own residences. The ladies sometimes forgot that they were ladies, and behaved in an overbearing, upstart, contemptuous way, which would disgrace any true-hearted Englishwoman.

But Ellen used to think of her helpless young sister at home, and the widowed mother dependent upon the dull house and the help that was accorded her; so she used to pocket her indignation and play the brave little woman that she was.

Charles Ruhl used to sit with a deep light in his eyes and a hard, grim smile on his locked mouth, when Ellen used to tell these things, more for the amusement of her mother than as a complaint; but Ruhl saw deeper down into her secret heart than any of the household would ever suppose.

"I know," he said, on one of these occasions, "how you must hate those people. Because you feel yourself their equal in birth and education, which you are, and we all know how proud Ladybird is, don't we, mamma?"

He had a playful, affectionate way of saying "Mamma" to Mrs. Temple that nearly always won a smile from her in response.

"Indeed we do, Charles."

He was "Charles" now. They had ceased to think of him as a lodger any longer.

"But Ellen's life is an easier one than it would have been had she taken to teaching."

"She could never do that. Could you, princess?" Ruhl answered, fixing his steady blue eyes upon her, and she thought what a frank, handsome fellow he was.

"No," she said simply. "I should kill the children in a fit of impatient desperation, and myself too."

"The children I should not mind, but yourself, princess—well—I don't think we could do without you. You shall be a lady some day—a fine lady, too," he went on, in a half-earnest, half-playful way.

"Indeed! When, may I ask?" said Ellen, resting her dimple chin in her dainty hand, and looking up at him with her lustrous, dark eyes, sparkling with amusement. "When, Mr. Prophet?"

"When the ship comes home," answered Charles Ruhl, averting his eyes for once.

"Whose ship?" asked Ellen.

Amy was standing by Ruhl's side, with his arm round her waist, her face—red, round, and babyish yet—turned towards her sister; but she looked down at Charles now with a straight, searching glance, when Ellen, after a moment's hesitation on his part, repeated the question:

"Whose ship?"

"Mine," he answered, with a slow, subdued emphasis, and glancing up with his white face, graver than they had ever seen it.

Amy's eyes dropped, their long lashes threw a shadow on her cheeks, on which the color slowly rose and brightened, but unnoticed. She was only a child—a child with as yet no purpose, no thought below her own whims, no undercurrent in her nature—at least, so they thought who, so very little older, deemed themselves so very, very much wiser.

The effect of Charles Ruhl's answer was strange, though momentary. Mrs. Temple fixed her glance upon him; her face wore the light of a sudden hope, a newly-born pleasure. Ellen looked thoughtful, and then, remembering that they were always playing courtship, she laughed outright.

"It's as well to have good expectations," she said. "But come, is the ship launched yet?"

"Launched!" repeated Ruhl, pondering like one working out a proposition. "Launched? Yes; long ago, and laden; but she wants a cool, dauntless commander, a fearless, experienced pilot, to take her safely through. There are straits and gulfs, rocks and breakers and shoals, storms and tempests, ruled by the powerful hand of Providence. All these dangers stand in her way, princess. But she may have a calm sky, a tranquil sea and a fair, friendly wind; she may weather the straits and ride safely over the breakers—who shall say?—and ride proudly at anchor for the rest of her days."

"What is she called?" asked Ellen.

"Fortune," was the reply.

"Then I shall pray that your good ship Fortune make a speedy voyage, for if when the ship comes home I am to be a fine lady, I pray that it will make haste," she continued, with a flush on her face and a light in her eyes that too plainly showed her heart's fondest desire.

"People's ships don't always come home," said Amy suddenly, with a kind of grim consolation in the thought. "Ma was always saying what she would do when her ship arrived, but I suppose it's gone down long ago, and so will yours, perhaps."

Charles Ruhl laughed outright at the impetuosity of Miss Amy.

"Some people only use the words for the sake of it, little one," he said, "and with no hope of ever seeing it arrive. But I have a ship launched. It may get wrecked, truly, my blackeyed prophetess; but if it do, all hands and the commander will get wrecked too inevitably, and lost beyond all redemption."

"Who is its commander?" asked Amy, struck by the very grave earnestness of Charles' manner.

"I am."

"Then I hope it won't get wrecked," she said; "and, if it do, its commander ought to have some sort of life-belt or spar at hand for him to clutch to save himself when he sees that all else is lost. Oh, I wish I were a man! I'd let them see whether I wouldn't live even by my very eyelashes, and I would defy everyone until I gained my end—whatever, that is, I took in hand."

Amy was given to breaking out this way now and then. There was much of her brother's fierce, wayward spirit intensified in this robust, broad shouldered child, whose splendid, prematurely developed limb-power made her strikingly noticeable, though there were those who, for the want of knowing better, or perhaps for the want of a little of that Christian virtue charitableness, called her "Fatty."

Charles Ruhl seemed most struck by this outburst. He looked up into her round face, with its heightened color, and contemplated her as if he had but just perceived the signs of a great character, almost eccentric, just budding into maturity; and by the inner light in his eyes it was just possible that he was then weighing her words. Ellen had half a mind to question Charles Ruhl about his future prospects very earnestly, but he was strangely reticent upon all personal matters. He had told them that relations in London he had none.

"And as to those in Germany," he said with a contemptuous laugh, "they are older than I, and so stand prior in the claim to the barony, which I believe is held by an uncle or grandmother's cousin, or someone; as if an English shopkeeper couldn't buy up half a dozen German barons, and then supply them with pocket-money."

He always spoke lightly of his country, and contemptuously of the poverty-stricken nobles. But that he was a young man of really good extraction had been proved by correspondence in his possession, and by the stamp of the man. His position in London was not a bad one. Steady, sober, reliable, clever at figures, a splendid business capacity, and invaluable when there was much foreign correspondence, there can be no wonder that he was petted and permitted to hold an almost independent position in the firm of Messrs. Saxon, Coburg & Co., at a salary of nearly two hundred pounds a year.

He was careful with his money, without being mean; never a week passed without he brought some little present for Amy, whom he spoiled and petted like a young sister. Ellen he almost quite supplied in gloves, and once a week at least he either brought tickets or paid for them all to go to the theatre. The members of the family who honored Mrs. Temple with a visit now and then saw and liked him. The Temples heard of him, and a whole history of his sayings and doings, with his photograph, had been sent out to Edward, who when next heard of had traversed some hundreds of miles through the bush, and who said their journey had only just begun.

When Charles Ruhl retired to rest on this particular night, after the quiet, homely gossip which had taken the place of the music, he became moodily thoughtful when in the precincts of his own room. Despite the ready smile and his light-hearted way in company, he was a deep thinker. Many of his leisure hours were devoted to study; even now to be above most men was his aim, and he had the strong will to make him succeed.

He went about his room like one holding a mental monologue. His head was bent, one hand was thrust

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idly into his trowsers' pocket, the other in the breast of his vest. His whole mien was that of deep, meditative study, not quite devoid of doubt and perplexity, judging by the various shadows that passed and repassed over his broad white forehead, so prominent and heavy that his eyebrows jutted out over his eyes, shading them with a deep, impenetrable dusk.

Pausing at length before the chimney, and with a quiet kind of grim smile on his face, Charles Ruhl took a pencil from his waistcoat-pocket, tore a blank half-sheet off a little book, and penciled thereon, in a bold, round hand, the following extracts from Miss Amy's impetuous speech:

"The commander ought to have some sort of life-belt or spar at hand, ready to clutch to save himself when he sees that everything is lost; when his life-ship is wrecked at last."

Whatever significance these words bore on paper, or however much greater that significance was on paper, it is hard to say. But for some time did Charles contemplate them in silence, and finally he pinned the penciled strip to the wall-paper above his fireplace, and, adding a few remarks to an irregularly-kept diary or journal, he went to bed. Soon at peace in sleep—tranquil, too, in his dreams, to judge by the smile that wreathed his lips.

The next day was Sunday, and he took Ellen and Amy to church, but his mind wandered from the service; when he opened the prayer-book his mind was mentally reading that strip of paper pinned up on the wall-paper above the mantel at home.

That quiet evening's gossip, which had taken such a serious turn, had opened up a new channel of thought and reflection for him. He had seen, then, Ellen Temple's pride and ambition, he knew the bent of her mind. She must be a lady even at a cost. Her present position was preferable to a needy marriage. Her husband must be a man of some standing, some wealth; even though she loved him dearly, these were considerations she would never overlook, even at her heart's sacrifice.

Charles Ruhl became disquieted after he had come to this conclusion. He went earlier to business, and came home later; and while Amy was sitting studying her German lessons, he would sit by and work unceasingly at balance-sheets, tables of discount, or foreign bonds, due or overdue, in the hands of the firm of Messrs. Saxon, Coburg & Co. Ellen, coming home unexpectedly early one night, found him plodding on over sheets of, to her, mysterious figures.

Peeping over his shoulder with a woman's curiosity, she caught sight of a name that seemed to interest her very much, or perhaps only struck her from its aristocratic sound.

"'Francis Craythorpe Hopetown!' Why, what can your firm have to do with those people?"

"Do you know them, then, princess?" asked Charles, looking up at her in some surprise.

"Mrs. Hopetown is a customer of ours. I have waited on her twice."

"Mrs.? Oh, that's another matter. I was thinking only of this young spark, sole heir to Mr. Hopetown's immense property. Heavens! some people are born to revel in riches. Not only does he come into nearly a million of money, but there is only one life between him and a baronetcy, with fifteen thousand a year."

"How do you come to know so much, pray?"

"His late uncle was connected with our firm, who have now to pay in to this young fellow's account over five thousand a year, sometimes more; and if he chose to come into the firm himself a little, it would be eight thousand. John Hopetown was the moneyed sleeping partner of our place, and built our two best ships, the Syren and the Merle, and I have to do this young swell's business for him at a salary of two hundred. Isn't it too bad?"

"Well, he must have something, I suppose, for the risk of his capital," answered Ellen. "Is he very young?"

"Yes, under age; but a man of the world for all that, and keeps his horses and his yacht and the rest of it. I am rather fond of hunting up the pedigree of his family. There is a mystery somewhere. I know that if ever his cousin, the son of John Hopetown, turns up, half the fortune goes to him at once. I cannot find out what has become of him or why he left the country, but I shall some day," Ruhl went on, with a curious sort of self-confidence that in most people would seem like boastful vanity.

"Dear me, I am quite interested," said Ellen, with a deep blush on her cheeks.

"I will tell you the story some day, when I have got it more perfect than I have at present. I have never had the opportunity to go into confidential documents of the firm till now. When I have learned more you shall know all; for the present even our princess must be satisfied."

That was said in Charles Ruhl's playful way, but Ellen knew he did not mean to say another word just then, and the subject dropped.

"May I come and visit you as usual to-morrow night?" he asked.

"Yes; only don't come too early. Most likely I shall be late to-morrow."

"What do you call late?"

"Half-past nine," she said, but not until she had considered well.

Charles said laughingly that half-past nine was early; but, in case of accidents, he was at his post twenty minutes before that time, and waited till a quarter to ten. Then he knocked at the side-door of her establishment, and made inquiries. He was known there as the friend of the family, and they answered him civilly that Miss Temple had been gone since half-past eight, and he turned away with a strange feeling of misgiving at his heart.

Moodily and wondering, he strolled through the park, and was about to turn up the steps at the foot of the Duke of York's column, when two figures attracted his attention, one especially—the figure of a lady in earnest conversation with a gentleman. The figure was Ellen's.

With the blood rushing to his head in a whirl, and everything around him seeming to become movable and unsteady, he stepped forward to speak, and then recoiled, as if his very heart had stopped; and, after passing his hand over his broad, white forehead, he gasped out:

"Ellen with Francis Hopetown, and here!"

CHAPTER II.

Oh, shame to manhood, shall one daring boy
The scheme of all our happiness destroy?
* * * * *
When streaming tears his faded cheeks bedewed;
But vain his tears, his arts are vain to move.—POPE.

Francis Craythorpe Hopetown was one of the few really elegant young men we meet with now and then; as tall as, if not a shade taller than, Ruhl, without any of his bulk, his figure, being slim and full of lithe grace and supple power, was of the two most commanding.

He looked a mere boy in face, hairless but for a fair moustache, still in its tender infancy. He had full red lips, and an unusual complexion, tanned, or, more properly speaking, tinted just enough by exposure to a Continental sun and healthy physical exercise to be attractive. One glance at Francis Hopetown would convince the most unskilled in such matters that they beheld a perfect gentleman, and there is something in our English perfect gentleman that is unmistakable all over the world.

Francis, or Frank, as he was always called, having had neither maternal nor paternal control since his infancy, for Mrs. Hopetown of the present was only a stepmother, was self-willed and thoughtless, but not vicious. He had been so reared in the lap of luxury, and so accustomed to the free use of money, that luxuries were to him common necessities, and though he spent his money freely he spent it with care.

He had gone through the ordeal of dissipation by mixing with the dissipated, the betting, horse-racing profligates, and come out unscathed. In his wildest moments he had never compromised a second year's income (the income that he received during his minority). He had a curious self-willed way of doing just as he liked, and he liked as a rule to do exactly the opposite to what those who preyed upon him wanted.

He was a little eccentric, too, leaving home sometimes and not turning up again amongst his friends or relatives for months. Any remonstrance only roused his fiery temper, and it was a dangerous, unreasonable temper when aroused. He had first seen Ellen when she called upon Mrs. Temple at her house in Hyde Park Gardens. She had arrived in an unpretentious four-wheel cab, with a "boy in buttons" on the box belonging to the firm, and who was sent to carry the somewhat large and clumsy packages containing dresses for Mrs. Hopetown's approval.

Frank, who was ascending the house-steps at the moment, watched her alight in wonder. He thought her a very beautiful creature, and that she must be a lady friend, and he nearly committed himself by saluting her, which he would have done had not a timid restraint made her pause at the bottom of the steps while he was let in. But he lingered about the dining-room door to get a second peep at her as she passed on her way upstairs to Mrs. Hopetown's boudoir. Perhaps he had seen as beautiful girls—as graceful and elegant, too—before; but, with that perversity of human nature which will be infatuated by a look, a movement, a glance of the eye, or a smile, he was infatuated with Miss Temple, and declared inwardly that he had never, never met anyone to equal "that splendid creature."

Waiting a sufficient length of time for his stepmother to be in the act of trying on a dress, he ascended the stairs, and pretending ignorance as to anyone being there besides Mrs. Hopetown, he knocked at the door and called out:

"May I come in?"

Mrs. Hopetown, vain to the very core, and always fond of flattery, called to him to wait just a minute, and then she let him in. He was to admire the dress, and he feigned to do so, though his glance was riveted upon the distinguished girl who had brought it. He paid his stepmother so many compliments that he nearly exhausted the vocabulary of eulogies, and the meanwhile listened attentively to Ellen Temple's pretty, well-trained voice. She spoke with the accent and diction of a well-bred lady, and whenever she explained materials or trimmings with French names her pronunciation of them was perfect.

He did not leave the room until he learned that Miss Temple would call again on the second day following, and that Mrs. Hopetown would drive round in the morning. He mentally resolved to be unusually polite and drive round with her, and promised himself the extreme pleasure of seeing the young lady when she paid her next visit. He kept his promise to himself. His stepmother wondered at his sudden attention, never suspecting the real cause, for Frank was proverbially not a ladies' man. The more he saw of Ellen Temple, the more he was smitten, and he determined to know her.

"She is a lady," he said, inwardly, "and one of no mean origin, whatever may be the circumstances that have compelled her to accept the position she now holds."

How to get at her was for the time a simple poser. He saw and instinctively felt that to adopt the ordinary course of waiting about for a chance meeting, and then following her up, would not answer.

"She is not one of that sort," he mentally argued. "I can imagine the look those glorious eyes would give any fellow daring to accost her in the streets."

But Chance, that great mischief-maker, did for him what he partially feared he never should accomplish. She called one day by appointment. Mrs. Hopetown had just gone out, but would return in a quarter of an hour or less. Would Miss Temple kindly wait? Miss Temple assented, and was shown into a reception-room. Frank heard of it and strolled in to make apologies for his stepmother's absence.

"She was called away to see Lady Tragley," he said, "who has a cold or an ache in her little finger, and has alarmed all her friends within a radius of ten miles."

Miss Temple said she could wait, and smiled at the way Mr. Hopetown spoke of her ladyship's illness. By a little skillful manœuvering Frank then drew Ellen into conversation by making her forget that she was on an errand of business and treating her in an open, boyish way, as if she were a friend.

Thus the fifteen minutes passed unnoticed by her. But Mr. Frank knew that his stepmother was as likely to be an hour. He took Miss Temple from one subject to another, showing her in a scrap-book places he had visited, until they talked of music, which reminded him that there was a small piano in the room. He found a sheet of new music, and, pretending he had not heard it, begged Miss Temple to try and render it.

It would kill the time, he said, and oblige him, for he wished to send the music to a lady friend, and did not care to do so until he had heard it. Ellen, in no way displeased to display her instrumental powers, obliged him. She played it well, almost perfectly, und he was in raptures. She had only just finished when Mrs. Hopetown's knock was heard. Ellen left the piano-stool, and Frank, rolling up the sheet of music, turned and took Miss Temple by the hand.

"Thank you," he said, smiling down at her a look full of eloquence and admiration. "I shall treasure this piece of music, Miss Temple, and live in hopes that I shall hear you play it again before long. You have given me great pleasure, pray accept my thanks," and gently pressing her hand he went out of the room as his stepmother crossed the hall.

Frank Hopetown's delight was simply ecstasy. He felt he was walking on air. He could have sung or danced, or given way to any wild extravagance, so unbounded was his joy. But he went to his own room, his sanctum sanctorum, and lit a cigar, and, throwing himself full length on the couch, gave way to a luxurious reverie, in which Ellen Temple figured mostly. His intended course of future action was soon laid out, and the second evening following he commenced operations.

He waited in sight of the establishment until he saw Miss Temple come out. He followed her then at a respectful distance until he thought that they were safe from prying eyes. Then he quickened his pace until he had passed her, when he turned, affected to have suddenly recognized her, and raised his hat. Miss Temple could do nothing less than acknowledge such attention, and he, taking advantage of this little encouragement, walked on beside her, and began a conversation. That is how they had first met. They had come together in a similar way since then, until one evening Frank boldly asked Ellen to meet him. She hesitated, and then refused. He urged her, pressed his suit in such a manner that she hesitated again, and they say that she who hesitates once is lost, and, scarcely knowing what she did, Ellen reluctantly gave her consent.

That was the meeting Charles Ruhl had witnessed. Ellen had kept her word as a lady, but cool reflection had suggested the propriety of telling Mr. Hopetown that these clandestine meetings must cease. When she met him, however, her resolution gave way. He was so inexpressibly tender, so respectful, and yet ardent, she saw that his pleasure was real, and it gave her feelings akin to pleasure to be noticed by such a man as Francis Craythorpe Hopetown.

"I cannot stay, Mr. Hopetown," she had said, when they met—"at least, not to-night. Someone will come from home to meet me, and I dare not be late."

"I will not keep you late, Miss Temple," he answered in a tone that sent a thrill through her; "but you will not leave me before I have just said a word to you? You will take a little walk with me, will you not?"

"It must be a very short one, then, Mr. Hopetown."

"A short one, then, but I cannot lose you yet." He spoke with an earnestness of manner that could not be else than real. "If you only knew, Miss Temple, or would only believe me as earnest and truthful, when I tell you how gladly, how very gladly, I look forward to these pleasant hours, you would, I am sure, grant them in pity's sake."

"I am proud and flattered, Mr. Hopetown, to be able to make you happy, but I must not forget that I am not my own mistress, and that these clandestine meetings are wrong."

He tried hard to talk her out of that, as they strolled on together, talking the time idly away until she said that she must go, but not unless she promised to meet him again, and earlier, that they might make pleasant use of the three or four happy hours. Somehow there was something in that simple, truthful, boyish face that made her heart yearn towards him.

"Next Saturday at five," he said, "on the Serpentine path, by the old boat-house."

She had faltered a "Yes," when a heavy footstep made her turn, and Hopetown felt her suddenly sink, as it were. She recognized Charles Ruhl, and for some inexplicable reason, one of those presentiments which render human nature a mystery, she feared him with more than passing dread as he approached.

TO BE CONTINUED.

A MOTHER'S LOVE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY O. ROMULUS BEERS.

Lured from her home and ruined,
Wandering I know not where;
Starving, perhaps, in a garret,
With nothing to eat or to wear;
Fallen, yet, daughter, I love you,
No matter how low or distress'd;
A mother's love, child, is eternal—
The fondest, the truest and best.

It may not be that thy mother
Knows half the remorse of thy heart,
But I know 'twas thy evil transgression
That keeps us thus lonely apart;
But if you are buoyant with pleasure,
Or groping in darkness and shame,
I bid you return to your mother—
You'll find her love ever the same.

Then leave all your wayward transgressions,
And come to your mother once more;
'Twill rid her heart of its sorrows
Ere she starts for that "beautiful shore;"
But if you'll not heed her persuasions,
Remember, dear child, you're forgiven—
The love for you, darling, though earthly,
Is eternal when taken to heaven.

Bridgeport, Ct.

AT THE "ELKS'" BENEFIT.

WRITTEN FOR THE NEW YORK CLIPPER,
BY UNCLE SCHNEIDER.

Bein' vell acqvainted mit der jentleman behind der leetle vindow, he gifed me a seat upstairs, for der requisite brice, midout a vordt. Der seats bein' all tooken, I took a brifate shtall on der back of von of der toppest seats I cood find, and dhere squeezed in bedween a young jentleman vot made me nervous by alvays shpittin his tobaggo gross-eyed, und anoder young rooster vat got my prain vild a alvays jerkin' up his nose vhenefer der best jokes vas comin' to a headt. I qvietly took me in der feast und der frelic, vich der chofial "Elgs" had brebared. Like a brize backage vat's got a leetle of eferyding goot in it, so vas dis berformance a brize package in der amoosement vay. In der "virst-part" der chofialty vas peginned by a lifely oferture arranged mit a wariation for der pones und a opligato for der tamporrine; after vich "Kitty Magee" vas alluded to in a werry nice vay py J. J. Kelly, vhile Raymond varbled some nice bizness apout "Plack Hairs Among der Red," und Templeton insisted in a moosical vay dot der "Pirds Vood Got to Come Again." Fred Walz he sung dot "You Vood Nefer Miss der Vell till der Vater Run Avay," vhile Nelse Seymour und Bob Hart dhem singed some selections from Werdi's "New Reqviem," vich manufactured blenty shmiles, und made von of my neighpors so oxcited dot he shpit his tobaggo dwo vays at once, und made my oder neighpor jerk up his nose vorse as efer!

After dis, Mister Rice she come out and he sung a leetle. Her execution vas vell received, exbecially der vay he remofed her vig. He is a goot brima donna, so she is! Mr. Fred Maccabe, a qviet leetle man, mit a jentle leetle voice, dhen sung dot he "Vas Somepody Else," or "Vasn't Himself at All," and so he had to come out again to tell who he vos, I suppose. De segond time he abbeared in a suit of clothes *exbecially* shpoiled for der occasion, and his egzecution of a glarionette solo *mitout* der glarionette shtamps him as a tragedian of der first vater, vhile his cough vas a whole show in itself. Der happy bossessor of a cough like dot cood git along mitout doin' anyding else but yoost making a "sbecialty" of it. (Der number of poor brofessional dhroats vat's now a-gittin' shprained in der ampitious attempt to imitate dot valuaple cough am awful to gontemblate, I dink!)

Der Morgan Sisters sung vell togedder—both comin' out at der end of der song exactly togedder; vhile Gilmore und Shmit valked around on velocipedes for der foots, und Pilly Courtright danced der shtuffin' out of his carpet-bag. Gofernor Ryman und his umberella talked a vhile about dealin' cards, or Shorge Clark not being villin to shafe off von half of his silk vest or someding or oder; und dhen Sol Shmit Russell, a high-built up, qviet jentleman, talked a vhile also, und dhen suddenly vore a gray scalp on his head, und vas a old man; und dhen dwisted his nose, und vas "a jolly man;" und dhen bringed his mout down two feet, und got his eyeprows out of order, und vas "a miserable man"—a hycopoundriac or some terrible circumstance dot vay. Dhen he shtuck his feet a leetle vays farder out of his pants, turned his heels out, assumed a werry shaky expression of face und legs, und vas a frightened schoolpoy by der exbress bermission of Augustful Daly, Esqvire. Dis vas a successfulness, too, und my friend on der right plowed out his tobaggo-juice in circles, vhile my friendt on der left shtruggled hard und earnestful against der increasing jerkings of his nose! Harris und Carroll dhen "Voodent Shtay Avay!" to big abblause, und dhen von of dhem schvallered a lighted segar vhile singin' a song, plowin' der shteam out of his mout in time to der moosic. Pilly Hart, Qveen, Archy Hughes, und Vest next played a torn edition of der "Took-it-und-Leave Man," und eferypody vas slaughtered in a vay to suit der most red-shirted young deatre-goer in der vorldt.

Miss Nully Pieris, a putiful lady, next sung mit a voice like a ropingale, und Hogan und Emerson sung und danced as uf dhey liked it. Antonio, Dunbar, und Johanoff, dhree active young mans mit a werry short bair of shpangled bandyloons und a werry fancy undershirt, next jumped out to vild moosic. A liberty pole vas brought in, vich von of dhem aggomodatingly holded, vhile der oder two runned up und down, a-blayin tag, a-tryin' to break off der top of der pole, und manufacturing dheirselfs into tabloes to nice gymnastic moosic; vhile der feller holdin' der pole had noddin' to say, but hung on like grim death. Uf I vas dhose fellers vat goes up top, I vood alvays be werry kind to der von vot holds der pole, for goot many reasons. Uf he vas a leetle put out he cood shpill der top vons off mit ease und elegance, vhile uf he vas qvite mad at dhem he cood, mit a leetle ingenuity, dhrow dhem out bromiscuous into der audience, or fling dhem up careless und ugly up into der gallery in a astonishful vay. Voodent it surbrise der top fellers if, in der mittle of dheir berformance, und vhile dhey am successfully hanging on to nodding up dhere, der feller below vood took a notion to leave der bizness und drop his end of der pole right dhere, und valk quietly home! Next, Niles und Efans "Rode in a Shtreet-car," by kind bermission of Tony Bastor, und dhen der Boisset Family shkipped out, all dressed mit der usual tight vhite pants und der hair vorn plack. Der hull family shinned up to der trapezeshtick, und vent heels-ofer-head mit vonderful regularity, und der hull family after each trick schrambled dheirselfs back into blace again, und dhen der hull family shmiled mit vonderful regularity, showin' der extent of der hull family's training. A young feller next blayed on a table mit two shticks, und aldough I've been hammerin' shteady on my kitchen taple efer since, it don't seem to blay der *same* tune like *his* table did. I subbose uf I get Dafe Praham to arrange me some moosic, it vood vent better. Der bills called his leetle table a "grand xilophone." Uf he vood only hammer dot name out simple mit his shticks, or break it in a cupple bieces, to gif a feller *some* shance to git a hold *somevhere*, it vood safe much discussion. My tobaggo-shpittin friendt, after sefen qviet und earnest shpits, gafe it as *his* opinion dot it vas bronounced "Exilophummy," vhile my jerky-nose neighpor couldn't see how anybody could call it anyding else but "Gizzleophony." Dhey referred der matter to a qviet-lookin' young feller mit a von eye, who vas hangin' on a vinder, und asked him vot he dinked about it, und he, after vorkin his von eye ofer it for a leetle vhile, werry sensiply informed dhem dot he be tam uf he knew vot he *did* dink apout it!

After dis, der gurtain melted up again, und "der Elks," in qvite brofusion, vas seen shtandin' around shookin' hands in time to der moosic, vhile dhey vas all singin' dot good olt tune vich my frendt Ooofty Gooft calls "Old Long Sign," mit all der oxpression in dheir voices vich a occasion of dis kind *vill* produce; und dhus ended der sefenth benefit of "der Elks"—a berfect success artistically as well as—(you know dot oder vord), und I valked out full mit satisfaction und gontent, vhile my friend in der tobaggo line vas makin' a shpittoon of der valls all der vay downshtairs in der excess of his bleasure, und der oder fellow vas jerkin' up his nose mit ingreased earnestness und endoosiasm.

WOULD-BE MANAGERS.

WRITTEN FOR THE NEW YORK CLIPPER.

"Would-be managers" are numerous—they dress well, sport lots of jewelry, plenty of money, have lots of friends, everybody knows them. They know the rent of every hall within a hundred miles; know how much money the town is good for, what the license is, what the hotel rates are, etc. Their only fault is their passion for "snapping;" their only ambition is a one or two nights' "snap." The manner in which some of their companies are organized is very amusing—every artist is very particular to have every point understood, just as though it would be carried out, *just as it never is!*

"Our manager" resolves to run out for a night or two—his first step is to form some idea of the expenses. An experienced "would-be manager" will figure the expenses down to a wonderfully small figure, for the reason that he has played in the town before, and is well known; he can get a dollar thrown off from the hall, two dollars from the license, etc. He next engages his company. The following conversation took place between a manager and a performer:

PERFORMER.—Have you engaged your company?

MANAGER.—No; I have not.

PERFORMER.—I should like very much to go with you—do you want me?

MANAGER.—Yes, indeed. Certainly.

PERFORMER.—You know my price. I want thirty dollars a week, all expenses, and pay every night.

MANAGER.—Certainly; of course.

PERFORMER.—All right.

The following conversation took place after the first performance:

MANAGER.—Mr. ——, here's a dollar.

PERFORMER.—What's this for?

MANAGER.—Your pay for to-night.

PERFORMER.—You know the agreement—thirty dollars a week; you know what one-sixth of thirty is?

MANAGER.—Yes; that's all right. Here's a dollar. I want to give you more, *but I didn't make a cent*; you're the only one I have given any money to.

And he goes to every member of the company with the same story.

The ladies are the most particular. Their usual questions and inquiries are something like the following:

"Have you a full orchestra?"

"Yes."

"I couldn't sing without a full orchestra."

"My dear madam, the orchestra will be full and complete."

"Is Miss —— going?"

"Yes, I think she will."

"Well, if she goes, I don't. Is George going?"

"No."

"Well, if *he* don't go, *I* won't."

If the lady is a novice, she will conclude with:

"How much shall I get a week?"

"About five dollars."

"Why, I thought I should get fifty or sixty."

"My dear madam, you must consider you are unknown; you have no reputation. When you have had experience and make a reputation, then you can command a salary."

Our "would-be manager" has a heart—he is generous. If a needy frontier performer asks him for a small loan of a dollar or so, if the manager has it he gives it to him, with the remark, "Sorry it aint more."

Give him a place by a warm stove, and anyone to talk to, and he will sit for a whole day and tell stories of his narrow escapes, how many miles he has walked, how much money he has made, and how much he has lost, and *why he lost it!*

If a performer is unfortunate enough to be taken sick, then you should see our "would-be manager." He runs here and there, talking up a benefit and getting volunteers. When the benefit is over, you should see him hand over the proceeds. If the amount should chance to be small, he will secretly add a little from his pocket. He is a good fellow, and deserves to be successful.

PATENT-MEDICINE PEDDLER.

A Street Sketch.

WRITTEN FOR THE NEW YORK CLIPPER,
BY GEO. L. BARCLAY.

Reader, you have doubtless seen and heard the man I write of. Oh, for the quill of Dickens, or an abler mind, for any large city can claim an army of these men, with a history well worth writing. They are a sort of floating, drug-dealing population—characters whom the student of nature would do well to study. There's one, now, upon yonder corner. Let's stop and listen. He is singing, and this attracts the people. There are all sorts of persons crowding around, in order that they may hear his "Charity Concert."

"Alas for the rarity
Of Christian charity," etc.

He has finished his song—now we shall have the "gab."

"Gentlemen, I wish to call your attention to a most wonderful discovery—a medicine, many hundred boxes of which I dispose of daily."

VOICE IN CROWD.—"Do you swallow that?"

PEDDLER.—"It has been used successfully in all known diseases by all the crowned heads of Europe. Its wonderful cures have astonished the civilized world. These pills are truly wonderful."

VOICE IN THE CROWD.—"You can't go back on his pills."

PEDDLER.—"So great has been the demand for these pills that I have but a few boxes left."

VOICE.—"Hadn't you better keep them for yourself?"

ANOTHER VOICE.—"That's so; he don't look well hisself."

PEDDLER.—"Gentlemen, I sell these pills that I may live, 'tis true; but therein I also work for the public weal."

VOICE.—"Hello, he's in the *mutton* line, too. Public veal."

ANOTHER VOICE.—"He *butchers* in another way."

PEDDLER.—"This is a serious matter."

VOICE.—"The feller that takes them pills will think so, if he lives."

PEDDLER.—"Gentlemen, all joking aside, I have but a few boxes of this well-tried medicine left. Only 50 cents. Who will take the next box?"

VOICE.—"I give it up!"

PEDDLER.—"Why, gentlemen, I wouldn't be without them for the world. Look at me!"

VOICE.—"It aint much of a look."

PEDDLER.—"One year ago to-day I was reduced ——"

VOICE.—"Pretty well off now?"

PEDDLER.—"Reduced to skin and bones."

VOICE.—"He used to *skin* the people in daytime, and play his *bones* at night."

PEDDLER (*not heeding interruption*).—"One box of these lightning-system, renovating, antibilious pills restored my health. Why, I have a regular customer who buys a box for her sick husband daily."

VOICE.—"Poor husband!"

ANOTHER VOICE.—"She's got an insurance on his life."

PEDDLER.—"Her husband says he feels like another man."

VOICE.—"He ought to feel like a half dozen other men."

PEDDLER.—"I have been offered many thousands of dollars for my discovery."

VOICE.—"Now, 'let the band play.'"

And the band *does* play, as we move off under the inspiring and heavenly air of that "Charming Young Widow I Met on the Train," sung by our voluble friend the "Patent-medicine Man."

A DAY-DREAM.

WRITTEN FOR THE NEW YORK CLIPPER.

Only a soiled glove!
A tiny tell-tale of a lingerer here;
Perhaps some lady fair came here to hear
Her lover's tale of love.
'Twas found alone, upon a distant seat,
Within an arbor of the park's retreat.

How soft and fair it is!
Perhaps not more so than the soft white hand
It held secreted in its tiny band,
And, trembling, placed in his.
Its edge is scolloped like the starry throne,
And every stitch is fragrant of cologne.

'Tis not entirely new;
For one fair finger's end is gnawed away;
Perhaps 'twas done in anger, grief, or play;
Perhaps 'twas worn into;
Perhaps she left the place with many a tear,
Her lover having failed to meet her here.

O, how I want to know
Who the fair damsel was who late was here;
I'd give my heart to her if she'd appear,
I want to see her so.
Ah! who comes here? A woman, sure as love;
I'll deep in thought appear about the glove.

"Say, look er yer, stranger,
What de debbil is ye doin' wid my glub?
I lost dat yer last night. I's wid my lub,
Buzzing 'bout de Grangers."
Alas! my airy castles soon took flight—
My angel fair was black, instead of white.

Boston, Nov. 3, 1874. DON CARLOS.

CHIP BURNS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY HOBOKEN.

It was a cold, rainy day in C——, and the Great American Circus had failed to perform in that city from the fact that they could not raise their tent on account of the wind. The boys were all down to the hotel, drinking hot whiskeys and telling tall yarns. Presently old Charley Davis was called on to relate a tale of true life.

"Well, boys," said he, "it's been a long time since I first 'jined out' to go with the circus; but it will be a great deal longer before I'll forget the boy I'm going to tell you about. It was in the Spring of '58 that he came to us and asked for a job. He was so green and looked so fresh that the old man took him just for the fun of it, and put him on properties. To see the way that boy worked would have made you open your eyes. His greatest ambition was to be a performer; and to accomplish this end he worked night and day. At first everybody laughed at him, and prophesied that he would soon get over that when the romance of the thing wore off; but they were false prophets, for he didn't; and when they found that he was determined to succeed, they got in the habit of giving him hints and showing him little tricks. After a while he was pretty well practiced in flipflaps and somersets, and begged so hard that he was allowed to go into tumbling, and the boys made up a wardrobe for him out of their trunks. Well, Summer passed away, and Fall deprived him of a job, and I heard no more of Chip until Spring, when he came on to the show flush and flashy, and by the exercise of his newly acquired cheek got an engagement as general performer. That Summer he lived high, played poker, mashed heavy, and drank a good deal, and behaved as only a young fellow can who fully realizes the greatness of his profession as a circus actor. As a natural consequence, when Winter came he had nothing but his fine clothes; and as he had been pretty high-toned and disagreeable during the Summer, he hadn't a friend in the company. When we broke up, I accepted an engagement in an uptown theatre, and in my walks often saw Chip. At first he was very swell—high hat, shiny boots and spotless linen—but after a while he commenced going down. First his pin, rings and watch disappeared; and his linen lost its stiffness and his boots their lustre. Then the clothes gradually retrograded, and at last he got down so low that he had to do odd jobs for his peck. It was then he began to budge it heavy for the first time since I had known him; and then, when he couldn't get any lower, he disappeared.

"He was walking along the street one night, he told me afterwards in the narrative of his adventures, having no money to get a lodging, and it being too cold for sleep on a cellar-door, when it struck him what a fool he was making of himself, and he resolved to turn over a new leaf. As soon as daylight appeared he started straight out of the city, and walked on until night, when he crawled into a barn and went to sleep. In the morning he renewed his journey, and for three days he kept going, eating nothing, and sleeping in barns and haystacks. You see, he was so all-fired proud and high-toned he wouldn't beg—he would have starved first. On the morning of the fourth day he started on his travels, his feet raw, his legs swelled, and his mouth and throat parched and burning hot. On he went, meeting the same reply at every door at which he applied for work, getting weaker and weaker. Slower and slower he walked, tired and hungry and sick. He passed through a village where he could see happy children and contented men and women, and piles of tempting viands and warm, cheery fires, as he looked through the windows; again he passed out into the open country, and here, too, he saw the same signs of prosperity, of peace and plenty, the cheery cry of the boys driving home the cows, the busy noises of the barnyard, the bustling activity of everything, and it only made the bitterness of his own position more apparent. On he went, weaker and weaker, slower and slower; he does not notice things that he passes now, but plods along painfully, looking neither to one side nor the other, but stolidly going on—on, where or why he knows not, only conscious of a strong desire to get away from some unknown danger, a dread of some undefined fear. He has long ceased to apply for work, having seemingly given up all hope of success.

"On he went. He is out of his mind now, and he talks and laughs, and gesticulates to the birds and trees as he passes along. Dusk had set in, but still he goes on and on—now rehearsing the merits of a feast partaken of in his palmy days, anon living over the happy hours passed in the society of the gay and careless; his bloodshot eyes gleaming in their fevered glare, and his attenuated arm emphasizing the phantasms of his disordered brain. The people stare after him as he passes, but he heeds them not.

"On he went, weaker and weaker, and slower and slower. His delirium now vents itself in low gibberish, with an occasional short, dry laugh. It is quite dark now, and the road is deserted save by this solitary, starved, crazy outcast. Lights twinkle from every point, seemingly beckoning to the belated traveler, but he sees them not. Up one hill and down another; along the level, over the bridge, slower and slower, hardly moving as he drags his weary way along the cold, bleak, wintry road. Now he comes to a deep wood. The shadows are deeper and the gloom more oppressive. He is near the middle of the wood, and the night is so dark, and he is so tired; but still on—on. Now he passes a large clearing, in the centre of which stands an elegant mansion, whence issue sounds of music and laughter, but he hears them not. Over a small hill and down across the bridge, when nature will no longer endure the agony, and he sinks down upon the cold ground, insensible. He is done. The stars come out one by one, and look down on him as he lies there, cold and white. The moon rises and sheds her pale light on his upturned face. The whippowil utters its plaintive cry, and the various noises of the midnight wood are heard. Now the moon passes under a cloud, and the wood becomes more dark and dreadful, the noise more hideous. It would take a stout heart and a steady nerve to traverse the lonely road at this hour; still there he lies, and the night slowly grows older.

* * * * *

"It is a nice, cosy room that we next see. A cheery wood-fire burns in the wide fireplace, a warm-colored carpet and harmonious furnishing give the room a most comfortable and homelike appearance. On the bed lies poor Chip. He is still unconscious; but warm-hearted, willing-handed people surround him, and the portly, good-natured doctor assures them that he will soon come round. And he does. At first he languidly opens his eyes, and again closes them, seeming reluctant to again endure the horror of consciousness; but, hearing kindly voices, he again opens them, and gazes from one to the other in amazement, and attempts to rise. He is gently held back and given to understand that he must lie still and enjoy the delicious feeling of rest that comes over him. After leaving medicine and directions, the doctor departs, and Chip falls asleep.

"When he again awakes, his form is racked with pain, and fever races through his veins. Long days and nights he was there. Very near death he has been, but now he is convalescent, and has time to note his surroundings. Among them he notices a little figure in a light, warm-colored dress, and insensibly he gets into the habit of watching for her, and following her every movement in a half sad, pitiful sort of way, which she soon notices, and, mistaking his feelings, absents herself from his room. He endured this as best he could, until one day he was so far recovered as to be able to come down stairs and sit out on the vine-covered porch. It is now Spring, and he is sitting there in an easy-chair, and around him is the entire family, consisting of the bluff, warm-hearted farmer, his wife, two stalwart sons, and the fair daughter. He is telling them the history of his life, its lights and shadows, and the color comes and goes in his pale cheek, and he grows pathetic as he describes his weary journey; and when he concludes, the beautiful girl is softly crying, away in the shadow of the thick, leafy vine, screened from observation, at the recital. At its conclusion, Chip announces his determination of leaving his benefactor's house on the morrow. At this there is a perfect storm of opposition, and he is at last forced to yield to his kind friends. He insensibly glides into a place as one of the family. But one result could follow, and one year from the time he was brought into the house, homeless and insensible, he led his fair nurse to the altar.

"Last year we showed in his country town, and Squire Burns came in his carryall with his wife and numerous progeny; and while we were dressing he came into the dressing-room, and talking over old times got him so excited that involuntarily he sprung up and turned three flipflaps and a somerset, in a swing, and in a manner that made the youngsters open their eyes wide."

THE DEMON.

WRITTEN FOR THE NEW YORK CLIPPER,
BY JOHN W. HUNT.

Once upon a midnight chilling,
While I sat much knowledge spilling
Into this cranium long,
Suddenly there came a squalling
As of someone loudly bawling
With a voice both harsh and strong.
The book that I was reading, dropping,
And with cotton both ears stopping,
Cried: "Is't the devil, I'd like to know?"
But the same voice answered—"Not for Joe."

"Who art thou, then, vile midnight prowler?
And won't you tell me why, good howler,
You screech and squall and holler so?
Art thou some poor drunken seaman,
Or art thou goblin, imp or demon,
Coming from the realms below?"
The voice still answered—"Not for Joe."

Then my face did blanch with terror
As a fiery form drew nearer,
With a step so firm and slow.
"Speak! who art thou, fearful being?
And tell me what my eyes are seeing,
And if you had not better go?"
But it answered—"Not for Joe."

Then a bowl of slops uplifting,
And its contents quickly shifting
O'er the demon's head, when lo!
Out from the goblin's skin came slipping,
With his head and face all dripping,
A figure that I well did know,
Asking in accents low and pleading—
'Don't you know me? Billy Sleading.
Oh! do not frown upon me so!"
But I answered—"Not for Joe."

Down upon his knees then falling,
And for mercy loudly calling,
"Oh! *please* sir, will you let me go?"
Then I asked him, sternly frowning,
As his eyes in tears were drowning,
"Will you e'er again do so?"
And he answered—"Not for Joe."

Quickly then he turned to leave me—
And now, dear friends, you'll scarce believe me,
But I swear that this is so:
His studied meekness 'twas all pretending,
For his fingers, from nose extending—
How 'tis done I do not know—
Cried out loudly—"Not for Joe."

THE SWORDSMITH OF TOLEDO; OR, THE SONS OF TUBAL CAIN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY HENRY L. WILLIAMS.

CHAPTER VI.

THE FRUITS OF POISON.

Valerian II, Archbishop of Toledo, Primate of Spain, Grand Chancellor of Castile, State Councilor, whose right of speech ranked him next to the King, was a mighty potentate. Seventeen cities, and villages innumerable, helped to furnish that revenue of fifty thousand ducats which had maintained the magnificence of his palace adjoining the splendid Cathedral. Valerian had not always been a father of the Church, save by title. In his earlier years he had led, in the cardinal's habit and hat, one of those scandalous lives, all the more reprehensible because they are cloaked in pretended sanctity. But suddenly, with an abruptness indeed which made many dubious as to the sincerity of his conversion, he had laid aside utterly the evil course of life, and in every possible way made it manifest that holiness might be a virtue of living men.

Though he created enemies at every step, he purified the Cathedral of the army of idlers and cheats who played upon the ignorant worshipers. He resisted the encroachments of the Holy Inquisition, and held himself in sworn rivalry to the Archbishop of Seville, who was head of that dread council. Whosoever sought sanctuary in Toledo—Jew, Gentile, Moor—was defended tooth and nail, like his own flocks, by the brave Valerian. The people loved him so profoundly that even Count Diego's power rebounded harmlessly from the Cathedral walls. It was known, too, that the Archbishop had the ear of the Emperor, who properly appreciated his justice and wisdom. Each day Valerian became more and more of a saint, so said his congregation. He wore hair-cloth, he never permitted rich dishes at his table, he succored the poor, established a leper hospital, forced his soldiery to clear the roads of the Toledan See from robbers, and, to crown all, turned the Archbishop's palace into a hospital for the crippled.

Thus it was in the chapel of St. Martin, then dilapidated, that he took up his home within the Cathedral itself. The window was not placed, and the square of old tapestry which covered the opening but ill kept out the scorching sun of midday or the piercing night breeze, not seldom chilly in the Summertide. Upon straw, on the stone flooring, the Archbishop lay. Though not much past seventy, he might have been a centenarian for the look of age he wore. In vain had his priests warned him of his peril in such recklessness of his person. He had persisted in lodging like a beggar, and now he was racked to the bones with a consuming fever. As he turned as incessantly on his pallet as another St. Lawrence, every now and then struggling for breath, he presented a pitiful spectacle. Kneeling beside his venerable head was the swordsmith. An aged monk was telling his beads in the bare corner, where a platter of mush and a jug of water waited for the self-denying or self-punishing prelate's repast.

"My son," faltered the latter in a broken and faint voice, "I must tell you that your remedies cannot avail me. If I left my house, it was because my servants were tempted to poison me! Hush! Brother Francisco need not hear our conversation. He is a man lifted above worldly thoughts, and it is futile to arouse him to the prevalence of iniquity. I am poisoned, Hernan, poisoned to the death."

A convulsion of pain shook his emaciated frame and suspended his speech. The smith hastened to encourage him, but his wan smile showed how little he could be affected by the comfort.

"The new priest, appointed to the custody of the treasure of our Holy Temple, who comes none knoweth whither, who is in correspondence with the Archbishop of Seville, my mortal foe—he comes from the Alcazar, and whosoever has your bad brother's recommendation must be one of the doomed. If venom taints my blood—and by the unearthly burning which I experience, my malady is not of nature—it has been administered by this stranger. And yet I had such care exercised in my simple food!"

"The villains," exclaimed Rierez.

"To such depths will the perversity of man descend, mercy's me!" said the dying prelate, shuddering and turning his eyes to the ceiling where a cross was carved. "I am past aid. So look to yourself after this warning, Hernan. Our messenger slain, your adopted daughter stolen away—that pious, beautiful child—myself stricken down in the core of the sanctuary—these are cautions not to be rashly despised. Hernan, delay no longer."

"I have resolved to act on the moment. I await only the answer to my letter to the person you wot of. It is purely form, for his august aid is already pledged to me."

"And now a perplexing cause. Since a name for benevolence has been earned by the brother of St. Benedict, our town has been more visited by unfortunates than Seville or Valladolid. But within these few days a number of beggars—not all honest wretches, but sturdy vagrants, whose backs know by contact the lash of every executioner in Spain and beyond—these flock in hosts into the hospitals, nay, are crowded out to sleep in the open air and field, as little sheltered as I am myself. What does this mean, Hernan?"

"I scarcely know, unless suspicion must perforce fall on my malicious brother."

"Winter will drive wolves out of their coverts to our doors, but it is Summer, and nature is not unkind in June to homeless man."

"The forerunners of these vagabonds," said the armorer thoughtfully, "paid me a visit to begin with. I would I had eyed them more closely, for they stepped from their rags in my mill into the highest berths at the disposal of my brother. Diego has made of the one his master of the household; of the other his captain-at-arms—a one-legged fellow, stoutly-built, nevertheless a singular choice for a warrior. There has been a cunning winnowing of the castle servants, and those in my pay have been sifted out, save one or two, who send me no news, and, besides, are not worthy of trust."

Rierez was speaking more to himself than to his old friend, when suddenly a rough knock at the door not only aroused him from his reverie, but turned his attention again upon the Archbishop. Exhausted by his long speech, the latter had sunk back and closed his eyes. His breathing, though feeble, was regular and somewhat clearer.

The swordsmith could remain no longer. As the old priest, at last brought back to the outer world, rose and shambled to the door, shaken by the still more violent demand for admission, Rierez stepped over to a picture on panel of a St. John and his dish of locusts and honey, and opened it like a door. Into the cavity thus disclosed he darted, and, the panel closing hermetically behind him, the persons bursting into the chapel were totally unconscious of his recent presence.

"There!" cried the foremost of the intruders, thrusting aside the wonder-stricken old priest, with his arm extended to point to the Archbishop. "There's our lukewarm defender of Mother Church. Do not heed this mole—he is half-blind, and deaf, and wholly out of his wits."

The personage to whom was addressed this speech was magnificently attired. His velvets, ermine, scarlet, Flanders lace, Italian rings, and scented, smooth face, proved—since he seemed hot with haste of travel—that he had journeyed in a sumptuous litter, rather than on back of mule. But the world was pretty well aware that Don Isidro Dominques, lord of many manors, Archbishop of Seville, was not wont, on any occasion, even for gold, to distress himself bodily or mentally.

Behind him, clad in a monk's habit, showed the yellow skull of Orsono, and, clad in an Eastern suit of mail, Captain Hassan Mondragon kept the door. The passage was crowded with the priestly inhabitants of the vast cathedral, a town in itself. It was the Count of Toledo who now hovered over the pallet of the Archbishop fading away.

"In ten minutes," whispered he in the newcomer's ear, "all will be over." He exchanged a meaning look with Orsono, and added: "No pain—merely an extinction of life. Ah! what wonders might not the man accomplish whose art could deal out death in sagely-divided portions, so that the hour of decease could be hastened, delayed, timed like the water-clock!"

The puffy visage of the Sevillan churchman turned a little paler. He divined the mockery in that aspiration, and nervously turned the huge gold ring on his aldermanic thumb, in which a talisman against poisons was inclosed.

"Then," said Diego, holding out his hand, "it is a compact, my lord! May the death which befalls this graybeard under our clasping hands await him who breaks our plight! You two faithful friends are witnesses, and this I know, you will not hesitate to avenge treachery to me, though the offender should be Primate of Spain and Archbishop of the United Sees of Seville and Toledo."

Hassan laid his hand on a battle-axe which swung from his girdle, and Orsono rested his vulture-like eyes on the Sevillan. The latter's flabby face shook convulsively.

"It is a bargain!" said he falteringly.

"And your predecessor is dead!" said Diego. "Mondragon, let all enter!"

As he spoke, he fell on his knees and buried his head in his cloak, that none might see the smile of joy on his features, while all would imagine his grief too painful to be witnessed.

The Sevillan stood by the head of the moribund, and held to his chilling lips an ebony crucifix on which a Christ chiseled out of solid gold, and with diamond eyes and cut steel spikes, shone and sparkled. Mondragon flung open the door, and his comrade, in the muffling voice of a monk endowed with a perpetual cold in the head, thanks to early prayers on frigid stones, whined piteously:

"Enter, my brothers, and behold! The passing-away of the truly good and reverend saint, our late father of Toledo, is being accomplished."

A number of the Cathedral servitors poured into the bare and uninviting chapel. They saw a rare and striking contrast. The snowy-headed priest whom all adored stiffening on damp straw; and the pampered prelate, famed for presiding at boards where pastry and wine-cups predominated, proud in his purple and weighty chains.

"The pure and upright soul is gone to our fathers," said the latter, pointing upwards with his crucifix in an attitude studied to display his plump, dimpled and bejeweled hand. "Let us pray!"

Not only the chapel and the corridor, but the Cathedral aisles, whereto had hastened all the religious fraternities, by the lightning-like rapidity of a warning that death had striken the beloved shepherd, were full of mourners. And, as all fell upon their knees and entoned a psalm and prayer, the reverberations which arose and resounded overhead, making the innumerable statues vibrate as with sorrowful life, imposed even upon the murderous heart of Count Diego.

Before the last echoes had died away, the Sevillan rose, and producing a portentous parchment, garnished with a huge black seal and an illuminated cross, from under his furred mantle, he said, with as much fullness of voice and solemnity as nature permitted him:

"Peace and rest eternal lie upon the soul of our dear departed brother, now and henceforward, forevermore! Amen! I, Isidro of Seville, by the grace of the God of mercy and right, whom we pray to direct each and everyone of us present in hearing in the right—Archbishop and Lord, and by the choice of the holy Council of Inquisition Lieutenant, to all our brothers of St. Francis, Saint Mary, Benedict, and others, hospitallers, praying friars, servants of the altar and tabernacle, baillies, seneschals, agents and servitors greeting! Awaiting the approval of the King of Spain, our sovereign lord, take note that we, Isidro of Seville, are lord temporal and spiritual of this See of Toledo, and, as Archbishop and president of the Holy Inquisition, declare the rule of this temple, and all the sacred edifices in our imperial city of Toledo, vested solely and entirely in our hands; and to disobey, to murmur, or condemn, is punishable as we direct. Hear all, and suffer not yourselves to listen to the agents of Sathanas."

All bowed, and slowly and silently each priest in the chapel made a meek obeisance to the new master as they shuffled out. The conspirators were left alone, save poor old Francisco, who told his beads, as he knelt with tears in his aged eyes at the forlorn bedside. The Count's gaze met that of the prelate doubly an Archbishop, but both refrained from expressing their satisfaction.

"I have done my part of the compact," muttered Diego. "You are master here. And now the town is mine, and my deeds will not be hampered by remonstrance from the church bells. Look to your ears, my friend of the swordmaking tribe! You had better have kept the armor I wear than venture about by night or day within stroke of my sword."

"Will you join me in a feast at the palace?" inquired the prelate, who had averted his head from the quieted form of his predecessor on the stones. "It has been shut up and neglected too long—that is, the chambers not converted into a hospital! Faugh! it will take me a month to purify it of the broods."

"Thanks, but I have work to do. After the fray, the banquet!"

The two plotters parted in the best of spirits. As the Archbishop paced the long aisles, where the lingering monks bowed obsequiously, the smile vanished with which he had given Count Diego his benediction at parting.

"Fool!" muttered he, biting his sensual lips thoughtfully. "Does he really think I would let the prey be halved, and with him? At the first overt act of rebellion I will appeal to the King, and be so energetic in repressing the revolter, that much will be given me. Diego of Toledo, the Inquisition which doomed your brother for sorcery has not eyed your own tampering with heathen devices with tranquility. Count, you are a doomed man!"

In the meantime, little respecting what depth of malice the heart of that bland, pompous, oily prelate could contain, the object of his threats was being led by Orsono, priest for the nonce and custodian of the Cathedral treasury, to its repository. Not for him had the pillars of marble and porphyry aweing beauty, the height of the roof sublimity, the length of the aisles solemnity. Thanks to the many subdivisions in the body of this great monument of Gothic structure, they were some time reaching their goal, and Hassan's limping delayed their eagerness. All the priests had hastened to pay their court to the new holder of power, and every chapel was untenanted as they passed.

Orsono had unhooked a silver lamp, and, as he ushered them on, its rays fell upon gilt and paintings, marble tombs, tapestries of price, bronze and iron gates, and silver gratings, jasper columns and Oriental encrustations of pearl and precious stones.

These marvels only whetted the greed of the Count and his followers, and they passed on, not even once turning their heads to be sure they were alone.

For the swordsmith, upon the chapel being deserted, had come forth from his concealment. He stopped and kissed the freezing hand of the dead and forsaken Archbishop, removed the blessed ring of office from it, and, registering a silent vow of vengeance, hastened after the Count. When he saw them at last disappear from the corridor by a heavy door, he smiled to himself, and, walking up to the solid wall near that same entrance, seemed to sink into the ground, so sudden and complete was his disappearance.

No noise had attended it either; for Orsono's sharp ears, as he closed the door carefully, caught none whatever. He locked it with one of a bunch of keys, exquisite specimens of the locksmith's art, and drew a swinging bar down into its place.

The Count and his retainers now stood in a nearly square chamber of some height, but of no great extent. The walls were of so solid a construction that they seemed rather hewn out of a rock than built of masonry. There were no windows. Some clusters of perforations in the figures of stars and crosses in the vault no doubt served as ventilators, but they let in no outer light. The sole illumination was that of the lamp carried by Orsono. Against the walls were set some twenty cupboards, all with iron doors of considerable thickness, firmly secured and lavishly provided each with ingenious fastenings. The custodian hung his lamp to an iron bar with a hooked end protruding from the wall for this purpose, and rapidly unlocked all the doors of the cases. In a few minutes the dull and cheerless cell had changed into a glittering abode, which Hassarac of the forty thieves would have coveted. These cupboards contained unheard-of treasures. The Count dropped into a gilt chair, and gazed agape.

One row of shelves bent under a service of silver plate incredibly massy. Another overflowed with brazen basins full of gems and precious stones, choice, matched, picked to be unique for size and purity of water. There were candlesticks of weight each to make a strong man stagger; crosses on stands of agate, cornelian and foreign woods; imperial crowns which adorned the heads of images of saints on days of ceremony; relics of the martyrs set in gold and diamonds. Cups sparkled as of fairy-land, cut out of single emeralds, rock crystals, carbuncles. While still the Count stared, and Hassan forbore to breathe in his admiration, Orsono drew the ample carpet from a tall heap in the corner, and disclosed a sight which extorted a cry of amazement and rapture from the beholders, though already full of wonder. It was a tabernacle of the height of a man, of solid silver, enhanced by gilding, the summit terminated in a forest of spires, crosses, balls and pinnacles, carved curiously and studded with rare stones. In the innumerable niches, hundreds of statues, all in precious metals and deftly wrought, with eyes of ruby, amethyst and sapphire, gleamed dazzlingly. Upon springing wires a host of angels and cherubs fluttered above the heads of the kings of Cologne, prophets, saints, apostles and martyrs. Human ingenuity seemed to have exhausted itself in this wondrous combination of thousands of separate pieces, each a priceless ornament, and the strength of fifty men would have been tested in the lifting of it. Indeed, mounted on wheels as this splendid structure was, some thirty lay brothers had much ado to drag and push it to the master-altar, before which it stood on the grand days of festival.

"By the soul of my father," exclaimed Count Diego at last, "what a treasure! Much of this I have beheld before, it is true, but not so nearly and in the mass. In the immense Cathedral hall, besides, even such pyramids of wealth are diminished in apparent magnitude. Here, within arm's-reach, my marvel has bound me with a spell."

"Had I but known of this," sighed Hassan Mondragon, scraping the stones with his wooden leg restlessly, "the crew of the Black Griffin would have paid even Toledo a visit. O Father Yussuf, in all your tales of your country's treasures, you never were more true than in recounting the wonders of this place! What a prize for a whole kingdom to fly to arms! What a prize for rapacity! Why, a twentieth would make a galley-slave the peer of the Dey!"

The Count in some measure recovered his coolness. He took up the Virgin's crown, and tried the weight of it on his head and in his hands.

"Over a dozen pounds!" muttered he. "And this is but one of a score. Sacrilege or no! the die is cast! Orsono, you tempt too liberally—I yield! What is your scheme?"

Orsono drew a footstool—silver, carved in masterly manner and covered with Flemish velvet as thick as a merino sheep's fleece—near the Count's chair. Hassan approached and leaned against the open door of one of the presses, his foot in the midst of a heap of the plate.

"Simple, my lord, but magnificent as our surroundings. It is folly to seek to dethrone a monarch, since the occupant of a throne, newly come to it, makes foes as thick as flies in the sun. But one may be happy if so powerful, so prodigiously rich, as to be compeer with an emperor really reigning, but rather an abdicated elder brother than a rival. The Count of Toledo is a magnifico, whom the Emperor may naturally rank next to himself, but his sixty thousand ducats a year permit not the royal state."

"Alas!" sighed Diego, in the tone of a beggar who searches his rags in vain for a maravedi.

"But here, here! in a hundred years the prodigal son could not waste this abundant substance. Reign after reign has left each its layer of riches in this church, and the accumulation is overpowering. And yet, such is the sarcasm of position, you cannot lay fingers on a single flask of consecrated oil. The Count of Toledo may slay a varlet without an outcry from a justice; but let him steal the jewels of St. Jayme, and all Spain will swarm to his castle, and pluck stone from stone, never reposing until the sacrilegious robber should be burnt to cinders and those ashes scattered to the sirocco!"

The Lord of Toledo shuddered, and tremblingly replaced the massy crown whence he had lifted it.

"It is true," said he reluctantly.

Hassan tossed his head in defiance and scorn.

"I would tear such a circlet of value from the skull of the dead in the tombs we trample on!" said he warmly.

"Yes, none doubts *you*," resumed Orsono. "To the point. What your lordship cannot do, your devoted servitors will accomplish for you. By my suggestion you have supplied me with money, and your approval for the congregation of the homeless, the outcast, the depraved and fugitive, in and about Toledo. I have used all my wits, and my well-paid emissaries have more than accomplished my notions. At this moment there can be collected, by the sound of trumpet, a horde of dangerous scoundrels, three thousand strong. When we call them to the havoc they will be ten thousand. Many are cowards if met alone, but most are old soldiers, bravoes, swashbucklers, desperadoes, who, in an army, will be irresistible. At all events, this town, where there exists no large body of men trained to act together, is at my friends' mercy. Through your colleague, the new Archbishop, his soldiers can be rendered useless or put out of the way, while your own will be under leading-strings. Before the news of the swoop reaches another town of force, or the Emperor, all will have been carried out."

"But what will it avail if a rabble has the spoil of this fane to sport with?" cried the Count nervously.

His steward smiled, and lifted his skinny hand to implore patience.

"Nothing! But have you never seen a swarm of wasps attack a horse? It appears that each implants its sting in the maddened creature; but study them nearer. Only a few, inside the buzzing, tumultuous crew, are really puncturing the hide. The others, by their very eagerness, keep off one another from the victim. So with our game. Within the host of ruffians, my son Hassan will govern an active nucleus—a troop of selected pillagers, drilled in their work. All will storm the Cathedral, all will beat off opposition and overcome defense; but the chosen few alone will penetrate here and bear off the treasure. All is laid down how to act. The lighter valuables will be at once taken down the river; the rest borne in two directions, north and west, except the heaviest, for which I have found a hiding-place in the Caverns of Hercules."

"The Caverns of Hercules," repeated the Count. "I do not like the sound of the name. It is haunted, the abode of unknown terrifiers. But the other night the awful procession which repeats the burial of the murdered Moor again took place, scaring the warworn veterans from the watchtowers and hushing the very wolves of the forest into smothered yelps at the moon. I am less superstitious than most men; but when a hundred persons speak to the sight of apparations, I doubt—I almost believe."

Orsono laughed in a quiet, sneering way.

"Neither doubt nor believe," said he. "My lord, you are too credulous. I hardly thought it worth while, in the press of weightier matters, to mention this fact: that procession was real. Instead of a Moor, though, the body of Miguel the swordsmith was borne to its last, long home by his brothers of the anvil and the dwellers in the ironworkers' quarters."

"Yussuf!"

"It is true."

"But then you know how the corpse disappeared through stone walls?"

"Not I. But his was the body in the coffin. I saw his widow weeping over it, and I heard the funeral oration—edifying, for your swordmaker is a born orator. I would I had his voice to harangue my host of mendicants."

"Hang him!" ejaculated the Count. "He seems to be engaged in every incident that turns a barbed shaft to my heart. If he should be knocked on the head during the action, I would forego a goodly portion of this treasure."

"To the treasure again. Well, while the spoil is being borne away to safety by Hassan's band, the others will be confused. That is your moment to sally out of the Alcazar with every man who bears your shield, and engage the rabble so hotly that none will remember to pursue Hassan's. Thus will you earn the gratitude of the townspeople and the thanks of the Emperor. Immediately after, we shall turn the plunder leisurely into other goods, and openly bring these into your palace—more than ever a palace."

"But," began the Count.

"I know," interrupted the renegade. "You say to yourself, after I help my captain to getting free off with the pillage, how can I reckon on receiving the benefit? That is natural. Oaths are of little weight between us—and it is a pity. Yonder is the Bible, written by St. Luke's own hand, and given to our temple by St. Louis, King of France, and that would make a foresworn priest faithful to a vow. Howbeit, let interest bind us. I love Toledo, and I would rather be your acolyte, my lord, than master in your palace. I am too old to take up the pilgrim's staff again. I remain here, at all events. As for Hassan, he is but a crippled dragon. The sea is no more for him, and the Dey will have his head, now that he has paid him no tribute since the Black Griffin sank. In a word, we are true to your lordship; we are perforce bound to serve you, for at the same time your glory enlightens you, it will shield us. We are worms which need a sheltering stone. In any case, we cannot be dispensed with. Trust us, or be not served."

There was a pause. It was impossible for the Count to divine the secret reasonings of the impenetrable renegades.

"So be it," said he. "As I act my part, may you be wise enough to act yours."

Orsono closed the doors of the passes, and fastened them up conscientiously. Meanwhile the Count turned to Hassan and laid his hand familiarly on his shoulder.

"Mondragon, my friend," said he, "how admirably you made away with the girl whom you hate. She is safely bestowed in the dungeon of the ruined castle?"

"Safe," answered the captain.

"It is well. Please Heaven, in the battle we wage the swordsmith and your young enemy fall into our hands."

"Would your lordship slay this Johan?" queried the renegade, laughing within his cowl, which he had drawn up about his ears.

"Like a dog!" cried Hassan, grasping his battle-axe with a force which drove the blood from his fingers and bleached them white.

"I mean my lord."

"Yes! for his cursed familiarity with the girl Isabel a hundred deaths were due him. The clown! to think of him kissing a maiden fit to be the Queen's damsel of honor! Why, I bear the knave a grudge no less intense than my captain's. We'll make mince of him betwixt us. He comes between axe and block, my faith!"

"Not so fast," observed the renegade, who had concluded his veiling of the treasures from the profane by drawing the tapestry once more over the tabernacle reliquary. "What will you say when I tell your lordship that *his* hand at least must not spill a drop of Johan Carillo's blood."

The two hearers looked their wonder.

"One of the gipsies who brings his band hither to have a share of the devastation of this church, my lord, is an old *companero* of mine. It was he who furnished me with many a witches' plant for our incantations, and found us books which the Holy Office condemned and banished from libraries. For graver cause, my lord, you know him. A little later you employed him on two missions: *primo*, to make away with the wife and son of your brother, the Count, and then to split the skull of the father and husband in the last struggle of the Commons against the Nobles, in which he was fool enough to mingle."

"That man alive!" said Diego, biting his lips, and a flash of fire in his eyes.

"Alive! very surely so, and king of his gipsy tribe—old but hale! one of the *sangremalo* wear well!" said the renegade. "Well, it chances that he has met Carillo at the smith's, and, being of an inquiring mind, like myself, and struck by something in the young man's face—he puzzled out a problem. If I am to believe his story, as I have said, you were not willing to leave the fate of your brother Hernan, my lord, to the fortunes of war."

The Count started slightly.

TO BE CONTINUED.

MY BEAUTIFUL LOVE.

TO L——, BUFFALO, N. Y.

WRITTEN FOR THE NEW YORK CLIPPER.

My beautiful love, my beautiful love,
My fond heart is breaking for thee;
For a glance, for a smile, for a clasp of your hand,
For one pitying look upon me.

Then turn upon me thy beautiful eyes,
Just smile on me once ere I die;
Let me have from your lips just one loving kiss,
From the depths of my soul I cry.

'Tis said love is blind, but with me 'tis not so—
All your faults have been opened to view
By dear Mrs. Grundy, and troops of her friends,
Who keep a close watch upon you.

They have branded thee, darling; but though the whole world
Should gaze on thee coldly, with doubt and disdain,
There's one heart beats true—though others prove cold—
There's one who would love thee through sorrow or shame. ALLIE.

ROUGE-ET-NOIR.

WRITTEN FOR THE NEW YORK CLIPPER,
BY JOHN COOPER VAIL.

CHAPTER III.—Revenge and Forgive.

In this condensed narrative we must briefly pass over an interval of some five-and-twenty years. But during that interval the Reign of Terror had swept over France like a dark and gloomy miasma pregnant with innumerable horrors, though promising a healthy reaction in the future. The ancient regime had passed away, but regenerated France found but little reason to boast of her brief season of Liberty, Equality, and Fraternity. All this Reuben Lavoisier had foreseen when the rights of property were scoffed at by the Sans Culottes; but he never dreamed that a man of destiny would rise from the people to make and unmake kings, and even to beard the terrible power that threatened to turn Europe into Cossack, and under whose cruel laws he, though guiltless of all crime, had suffered a long and weary martyrdom. By a strict and careful attention to the duties assigned him (his superior ability having secured him a position as under-clerk in the Government store at Tobolsk), he very soon won the favor of the chief-magistrate, who granted him as large a degree of liberty as the record would allow to a person noted as dangerous, and a political felon who should be guarded with jealous scrutiny. In consequence of these suggestions, the first ten years of the unhappy family's exile were indeed sad and sorrowful. During that interval Elizabeth Lavoisier gave birth to three children; but, lacking the proper necessaries of life, and with no friend to appeal to in that trying hour when woman most needs a comforter (for the neighbors were as barren of all that appertains to make home pleasant as herself), they soon succumbed to the icy blasts of the Siberian Winter. Still Reuben Lavoisier bore up under his misfortunes like a true man, while Elizabeth, like the gentle Desdemona, seemed to love him better for the dangers he had passed, and the misfortunes he had endured. Her father scarcely survived their fearful journey a month after their arrival, and truly during the first ten years of their exile they drained the cup of bitterness to the dregs.

Ten years of faithful service are a sufficient guarantee of a man's fidelity and honesty, especially as no word of treason or mutterings against the Government were ever heard to pass his lips. If his pulse beat faster when he remembered the Mosaic law—"an eye for an eye, and a tooth for a tooth"—he never suffered his actions to betray his hidden thought. The Judge was a just man, and a close observer of human nature, having dealt with convicts of every class and character ever since he had been appointed to the post, twenty years previously. Reuben Lavoisier was a model convict, one worthy of recommendation to the imperial court for marked favor, and soon the joyful news came that he was to be furnished with better quarters, and for three days in the week his time was to be his own.

If he had a great purpose in view, none could solve the riddle; but as his fortunes advanced, he displayed all the energy and tact of the past. When the couriers brought in a new horde of prisoners to people the sterile colony, there likewise came news how the man of destiny was threatening to Winter his army in the Muscovite capital; and among other items of interest he one day learned that Count Orloff, while gallantly leading a forlorn hope, had received a musket-shot in the heart, and was gathered to his fathers. Strange as the fact may seem, his fond wife had never seen him look so gloomy and desponding as on the day when he related to her the fate of their former persecutor. There was a handsome boy, a year old, in the cradle (a pledge of love since their fortunes had altered for the better), and she lifted him to receive the nightly kiss from his father; but he shook his head, and said:

"Not now, Elizabeth, for I fear my lips might scorch the innocent babe."

The cheek of the wronged man was glowing, and he muttered through his set teeth:

"This is the heaviest wrong fortune has showered upon me. He died in honorable battle, the remorseless villain who wrought ruin to me and mine, and I, who have dreamed for long years of revenge, can only wring my hands with impotent despair."

"Hush! my dear husband. The walls have ears. Remember, his conscience must have often upbraided him for his terrible crime; and as Providence has lately smiled upon us, we must try and forgive him. See! little Reuben is stretching forth his hands to intercede for our former enemy."

"Elizabeth, you have a woman's heart in the true sense of the word, as regards the holy attribute of charity; but I am of a sterner nature, and have never departed from the faith which solemnly maintains 'the sins of the fathers shall descend upon the children.' And if our son Reuben grows up to manhood, and Count Orloff has left an heir to his vast estates, he shall learn the story of the wrongs we have endured, and shall prove our avenger. Say no more upon the subject to divert me from my purpose, for toward the kindred of Count Orloff my heart must ever remain as hard as the nether millstone."

Elizabeth bowed her head submissively; for her husband's will, hitherto coupled with every act of manly kindness, was ever her cheeriest household law. Her love, like gentle Ruth's, was paramount to all other earthly things; but, nurtured from the cradle with Christian admonitions, she could not believe that the innocent should suffer for the guilty, and resolved to instill in her child's mind that the forgiveness of an injury often conquered an enemy more effectually than carnal weapons, and that kind words on such an occasion smote sharper than a two-edged sword.

She bore her husband two more children as the years rolled on, but it was long after Napoleon had been driven to the Isle of St. Helena before Reuben Lavoisier received a free pardon from the Russian Government. The fetters of serfdom were never more stronger than at that period in Russia, for many countries of enlightened Europe believed in the doctrine that slavery was a canker that clung to semi-barbarism, and the nobility of the vast empire thought their estates would become comparatively valueless if the Czar passed the fiat of emancipation. The throne regenerated by Peter the Great happened to be filled by a monarch who loved justice, and administered the laws of the land to rich and poor alike. When Reuben Lavoisier's story was whispered at Court, a courier was immediately dispatched to carry the glad tidings of freedom to Siberia, and the family were fully restored to their rights. The elder Lavoisier was indeed bowed with years and infirmity; but his son Reuben was strong, vigorous, in the prime of manhood, and had been taught his lesson well. Count Orloff, the former suitor of Elizabeth Metrovitch, had left an heir to his estate who was nearly the same age—a handsome man, who, report vouched, not only aped his father's vice as an accomplished roue, but likewise bore the name of being the highest gamester in Warsaw. There was a rumor also of his constant success, winning unparalleled sums, that he played by a secret system of his own, and that the game he liked best was rouge-et-noir.

CHAPTER IV—The Riddle Solved.

The reader must have readily fathomed the plot of our narrative by the chain of events related in the last chapter. The scythe of time is continually reaping; and though the play of life continues, there is a constant need of new actors to fill the scene, for death is a prompter who never misses his cue; and when he hurls his dart, the curtain must ring down even on the best and the bravest of the human race. The victims of the elder Count Orloff's tyranny have long since found quiet and peace from earthly ills, for they slumber side by side in the beautiful cemetery of Warsaw. Previously to their demise, as we have related, the Emperor justly restored to them the wealth of which they had been dispossessed while under the charge of treason against the Government, and a handsome estate, valued at five million rubles, with an interest in the mines of Cracow to nearly five times that amount, rendered Reuben, Charles and Isaac Lavoisier, their children, the three richest commoners in the former Polish capital. Then the elder brother, who greatly resembled his father in form and feature, took to travel, and a singular rumor reached Warsaw that he was often seen at Crockford's, in the city of London, where the English nobility played at various games of chance for large sums, though as a votary at the shrine of Fortune he seemed to toy with the fickle jade for very trifling stakes. Scarcely had the rumor died away when there was a report that he was patronizing the club-houses of Paris, where, known as a person of immense wealth, he was received with great suavity by the hawks, who considered him in the light of a pigeon whom it would be a very desirable thing to pluck. But the sharpest of the number was at fault. What tangible way could be invented to lead a man into rash wagers who was always cool-headed, who never drank anything stronger than sherbet, and who smoked the mildest kind of cigarettes? Even Henry Smith Atkins, whose heavy play had made the stoutest bankers of the gay capital often quake, and whom his American friends vouched could read a man square down to the toes of his boots, was heard to remark, *sotto voce:* "A Philadelphia lawyer couldn't add *him* up. How a man worth ten millions of dollars can stand the agony of betting five francs at a lick knocks chicken-feed all into grease-spots. Keeps the cues, too, as if he had lunched off a peck of arithmetics. Then he goes betting splits! Lot's wife, Cape Cod and Turk's Island! Made his money off of salt, did he? Well, if anybody has got his gait, they are smarter than I am, for I am completely off color."

Reuben Lavoisier was a mystery to bankers and croupiers, as well as to those who patronized the game on the wrong side of the table. His wealth commanded respect, and, besides, he was courteous and affable to all. Not till the Fall of 1852 was the enigma solved. Then every patron of the gaming-table was aware of the fact that Reuben Lavoisier had been carefully studying the percentage of various games of chance, his object being to ultimately open an unlimited game at Baden Baden. Probably he settled on rouge-et-noir from the fact of having observed Count Orloff break the bank one day at the Rue Royal, when there was a heavy run upon the red, and it turned up thirteen times in succession.

An unlimited game is the ideal game of desperate sportsmen, who combat fortune as a valiant soldier leads a forlorn hope. The news flew over the wires to the capitals of Europe, and finally reached the gold fields of Australia and America, modern Ophir. The hawks took wing at an early date, thinking to pleasantly pluck an overplumed pigeon. Count Orloff, hitherto a spoiled favorite of fortune, was among the number, and it was reported that Garcia, represented as holding the purse of Plutus and winning whenever he chose, had resolved to cut short his brief recreation among the Pyramids, to be in at the death and have a lion's share of the spoils. The game, like the fatal mirage, gave Henry Smith Atkins, who had journeyed post-haste from San Francisco, an hour's gleam of prosperity, in which he accumulated a mound of gold, and then Fortune, as he said, "dropped every spoke from her wheel," for in five minutes the glittering pile disappeared like the dew under a tropical sun. He took his losses like a philosopher, merely inquiring: "Mister dealer, what is the price of salt?" and then became a sober and steady looker-on in Vienna. Then the battle of the giants commenced, and ended as we have described, when Count Orloff, at the end of a week, during which nerve and thought strained fearfully the hearts of the players (however, they held command of their features), was bankrupt, and Reuben Lavoisier publicly proclaimed he had won his freedom, while his antagonist announced that he was a beggar.

There was a mystery in the banker's words that the lookers-on could not fathom; but the story of Count Orloff was the common end of many an unlucky sportsman at Baden Baden. Some of the number were doomed never more to bask in the smiles of fortune, their destiny being perchance to sink into dwarfed insignificance, glad to obtain the situation of croupier, failing to accomplish which, they soon became ropers-in and panderers for the game—jackals contented to partake of the leavings of the lion.

Not a few, like Paul Martel, maddened with their losses, and forgetful that the Church brands suicide as the most fearful of crimes, bequeathed many a story of self-murder for the papers and gossips of the day when the gaming-tables flourished under the licensed law of the German empire. The natives to the manor born were usually deep thinkers, and seldom heavy players. Major Von Spitzer, as an instance, reduced to indigence and compelled to take a back-seat for those with longer purses than his own, would have kept on "betting his head" through a fair share of eternity; but, soused to the top of his whiskers in the very cream of hard luck, he would never for an instant think of blowing out his limited amount of brains. If in luck, he could indulge in Heidsick; and should fortune frown, had he not the precedent of King Gambrinus?—to fall back on lager, which only costs a few kreutzers, and anybody with an army pedigree could borrow so trivial a sum at Baden Baden. The volatile Frenchman was of a different mold. The story taught by the master-spirits of the Revolution was, that beyond time lay the Elysian Fields; and when the mistress was false, the purse empty, and life a desert, the panacea of a pistol or poison was always accessible to accelerate one's journey to the celestial hemisphere. Possibly, like the theory of Barbeyrac, who proclaimed the gamester's art a legitimate calling, the grounds of their belief were scarcely founded on a rock; but men sometimes train themselves to believe what suits their passions best, even as Reuben Lavoisier, the soul of honor and probity, tinctured his morals with the peculiar lessons taught by the wary Calvinist. It was not his fault if the barren wastes of Siberia were to become the future home of a nobleman whose glittering title dated back as far as Ivan the Terrible—and such a recompense seemed just, when he remembered the bitter wrongs his family had suffered; but there was a silver cloud behind the scene, which revealed a tableau truly sublime. To elucidate the plot, we are obliged to revert to the private diary of Reuben Lavoisier, August 20, 1852. It reads thus:

"To-day I, in conjunction with my brothers Charles and Isaac, closed the unlimited game of rouge-et-noir, which for a certain purpose we had established at Baden Baden. The will of my father has been fulfilled. (He claimed an eye for an eye, and a tooth for a tooth.) Count Orloff is reduced to beggary, I hold the title-deeds to his estates, his palace at St. Petersburg, his interest in the platina mine of the Ural, besides a large sum in mortgages, moneys and checks, subject to our order and disposal, the whole amounting to twelve million three hundred and seventy thousand francs."

"August 21, 1852.—This night, after an hour's conference at the Grand Hotel with the Russian nobleman Count Orloff, I have returned everything quoted in yesterday's schedule as the earnings of the bank, subject to the Count's order, and leaving him in the same position he was previously to his attacking our unlimited game of rouge-et-noir. The precept taught by my mother has been fulfilled ('to err is human; to forgive, divine'). Count Orloff and myself parted the best of friends, and I reserved nothing but the birth-right of freedom for the remainder of the family whom his sire had so terribly wronged. I asked but one boon at the interview—when the time was ripe, that he would use his influence at the imperial court for the freedom of the serf, and he gave me the promise that none would urge their manumission in stronger terms. The death of Paul Martel is the gloomy side of the affair. It was one of those appalling accidents destined to cling to games of chance, which only superhuman power can foresee or suppress. My heart bled for the silly young man, but I controlled my feelings in sight of the crowd, for it would have sounded droll on the promenade: 'The banker of the unlimited game showed the white feather.' His losses I returned to his father."

Here the diary closes, though we must have a parting with the reader as regards some of the characters introduced in our story. Henry Smith Atkins became disgusted with Baden Baden, and rather preferred Frisco, where, as he said, there was an opportunity of rushing the limits. As a resident of that flourishing city he was elected to Congress, and acted as a brigadier-general in the Civil War. The Countess still patronizes the Springs at Baden Baden, but seems devoured with *ennui* since the closing of the tables. Nothing appears to relieve her mind like the game of "Patience," at which, with *herself*, she wagers unlimited sums. We are pained to record that Major Von Spitzer was obliged to take a back-seat at the storming of the Malakoff. While discussing a glass of lager and a military point of tactics with a camp-sutler, a stray cannon-shot deprived him of the appendage he had so often wagered. The sutler, with an eye to business, was ready to swear that the Major's head continued to whisper the stereotyped phrase after being shot off, but such a story was scouted by those who for years had known Von Spitzer as a confirmed dead-head. When last heard from, the three Lavoisiers were settled at St. Petersburg, where they had no motives for starting an unlimited game of rouge-et-noir.

A Mississippi boatman with immense feet, stopping at a public house on the levee, asked the porter for a bootjack to pull off his boots. The colored gentleman, after examining the stranger's feet, broke out as follows: "No jack here big 'nuff for dem feets. Jackass couldn't pull 'em off, massa, widout fractring de leg. Yuse better go back about tree miles to de forks in de road an' pull 'em off dar."

"WRECKED!"

WRITTEN FOR THE NEW YORK CLIPPER,
BY "WANDERING WILLIE."

Who can expect true happiness
In this small sphere of sorrow?
We should be wretched could we guess
The tortures of to-morrow.
But Hope, most faithful of our friends,
For storms of grief will make amends;
And we, while on us Hope attends,
Can always comfort borrow.

"This may be true," the sad one cries;
"You wish to soothe my sadness.
Gaze on my wild and tearless eyes—
Is there no sign of madness?
Is not my sweet young baby gone—
Flesh of my flesh, bone of my bone?
My husband cold? I am alone—
Is this a time for gladness?

"I left my mother's peaceful cot
To travel the world over—
To view each celebrated spot,
With my brave artist-lover;
My sorrow's come—talk not of peace—
I would to God my life could cease!
Grant that for me Thy love increase,
My dream of love is over."

DRAMATIC NOVELTIES In London and Paris.

"OIL AND VINEGAR,"

a whimsicality from the pen of Henry J. Byron, was produced at the Gaiety Theatre, London, Eng., Nov. 4. The prologue introduces us to a snug hotel on the banks of the Thames, where, after we have been amused by the droll peculiarities of Dollimore, the head waiter, we make the acquaintance of Charles Cloverton, a genial gentleman; Peter Pringle, an ascetic gentleman; Mary White, a jolly girl, engaged to Pringle; and Annie Black, a prim girl, engaged to Cloverton. Here we have oil and vinegar with a vengeance. The last-named is to "stand" a dinner, and considerable amusement is caused by the discussion of the bill of fare, the "jolly" people of course advocating "fiz" and a feast of things rich and rare, while the prim folks "go in for" the plain joint and a cup of tea. Presently the ladies, attracted by the sound of music upon the water, stroll on to the terrace, and the gentlemen gradually settle down into a pre-prandial nap, each mentally speculating whether it would not be wiser to choose for a wife a lady whose tastes are more nearly akin to his own. We have now done with the prologue, and after a supposed lapse of six months we get a peep at the interior of Pringle's home. The reflection above alluded to has resulted in a reality, and the serious Pringle has for a wife the sober-minded Annie White. The very pictures upon the walls are eloquent of gloom, and Prindle is evidently much exercised in his mind. His wife's seriousness is too much for him, and her anxiety on behalf of the Society for Providing the Natives of Africa with Curling Tongs is to him vexation of spirit. He indulges in a little private swearing; surreptitiously smokes cigars; coquets with the nursemaids in the Park; and, indeed, is a living proof of the adage which proclaims *Similia similibus curantur*—he has been cured of his soberness. The second scene takes us to the house of Cloverton, the genial gentleman who has married the jolly girl. He has discovered that a man may have too much jollity. His wife has established a society, which she calls "The Bayswater Blackbirds"—exponents, of course, of "nigger" minstrelsy. With the assistance of Cousin Tom, she is learning to dance a breakdown, and is becoming quite learned in the mysteries of the double-shuffle. She has all the comic and serio-comic songs of the day at the tip of her tongue, and she is great in the matter of "The Regent-street Swell." Poor Cloverton is indeed a martyr to his wife's flow of animal spirits. He longs for quiet. He is surfeited with the jollity which he once loved, but now hates. But soon his troubles are increased, for his friend Pringle suspects him of flirting with Mrs. P., and comes to upbraid. The house is suddenly in an uproar; the husbands are shouting; the wives are fainting; the servants are screaming; when—Hey! presto! everybody mysteriously disappears, and, as we catch a last glimpse of the skirts of the elderly Miss Toko, a "friend of the family," who sinks through a trap in a style which would put a pantomimic harlequin to the blush, the scene is changed; we are once more in the dining-room of the hotel on the Thames, Pringle and Cloverton are just awaking from their nap; all has been a dream, and they come to the wise conclusion that a judicious mixture of oil and vinegar is the most effective promoter of bliss matrimonial.

"GREEN OLD AGE,"

a "musical improbability," by R. Reece, first saw the footlights at the Vaudeville Theatre, London, Oct. 31, when a favorable verdict was passed upon it. The one scene of the piece brings us to Crumpet Cottages, at the village bearing the pleasantly suggestive name of Heneycomb. Of cottages we see but two. The one is occupied by old Tom, a sailor (Mr. Lestocq); the other by Old Joe, a soldier (Mr. Hanaford); and it is at once evident that between these veterans there exists a bitter rivalry in the matter of seniority. "Joe is but a lad to me!" says Tom, and when Joe speaks we find that he regards Tom in the light of a juvenile, or, at least, as hardly out of his teens when compared with himself. The old fellows are the confidants of a couple of village lasses, who entrust to them *billets doux* for their sweethearts; and it will be seen that this confidence, in the end, leads to something like a matrimonial catastrophe. There next come upon the scene Mrs. Noodle (Miss Kate Bishop) and Mrs. Peodle (Miss Amy Roselle), whose sad fate it is to be tied to husbands who are victims of what is called the "green-eyed monster." They are flattered by the attentions—in the distance—of a couple of "sparks," Lieutenant Drummond Fyfe (Miss Nelly Walters) and Lieutenant Mayne Masters (Miss Cicely Richards); but on the nearer approach of these they discover in their admirers their respective brothers, who have journeyed hither to "take stock" of their sisters' husbands. Learning that jealousy is the predominant characteristic of each, they determine to pass themselves off as lovers, and the wives readily consent to the scheme, thinking of course that Old Tom and Old Joe will keep silent on the subject, but the watchful husbands have overheard the particulars of this "little game," and so determine to trick their "better halves." Noodle (Mr. Thorne) gets rid of Old Joe by starting him off to contend for the prize to be given to the oldest man in the county, and then proceeds to personate him. Poodle disposes of Old Tom in similar fashion. But while they are donning their disguises their wives are keeping in at the windows, and, guessing at once "what is up," they resolve on revenge. They flirt in terrible style with their supposed lovers; they compel Noodle, who hates tobacco, to accept a "quid"—and *to chew it;* while Poodle, who, to faithfully personate Old Tom, has to simulate a cough, is plied with physic, which, we learn, is a mixture of fish-sauce and blacking, and which is, we need hardly say, swallowed with many wry faces, indicative of the agony endured. When the wives, by any amount of love-making with the young lieutenants, have piled up the agony in their husband's bosoms, their own turn comes; for the village lads, for whom Susan and Mary (the lasses alluded to above) have left love-messages with the old pensioners, arrive to claim the same, with what effect upon the susceptible hearts of the wives may be better imagined than described. Consternation overtakes both couples with the sudden return of the veterans; mysteries are solved; explanations are given; mutual forgiveness and forgetfulness are promised; and when the curtain falls it is with the assurance that the Noodles and the Poodles will hereafter live in the enjoyment of matrimonial bliss.

"MADAME L'ARCHEDUC"

is the title of a new opera-bouffe which was recently brought out at the Bouffes Parisiens, Paris, France, and promises to be one of the greatest successes of the season. The Archduke Ernest—whose principality exists in Italy, where, by-the-bye, there are no Archdukes—discovers that a certain Count is at the head of a conspiracy that is plotting his downfall. He sends accordingly to arrest him, and his emissaries arrive just on the day that the Count has been married. The steward of Castellardo, the Count's manorial domain, gets wind of the danger by which his master and his bride are threatened, and, as the best means of saving them, succeeds in bribing the waiter of a little inn and a young peasant girl, whom he has taken to wife that very morning, to don the clothes of the Count and Countess, and submit to be arrested in their stead. The supposed conspirators are accordingly brought before the Archduke, who is at once smitten by the charms of the peasant girl, and makes the most ardent professions of love, declaring that there is not a whim of hers that he is not ready to gratify. Marietta (Madame Judic) is equal to the occasion. "O that I were Archduke!" she exclaims, and his Highness, to humor her caprice, at once installs her in his place, confers on her all the rights and emblems of authority, and directs his ministers and retainers to give complete obedience to her orders. Marietta's first use of her new powers is to release her husband and four conspirators, who had been thrown into prison with him, and at once transforms them into her ministers, dismissing the old Cabinet at the same time. All sorts of absurd mistakes succeed. The former ministers, finding themselves turned out of office, become conspirators in their turn, and hold their secret meetings at the same headquarters formerly occupied by their successors. The Archduke, completely disappointed in his suit to Marietta, is also reduced to the necessity of having resort to intrigue in order to regain the powers he had surrendered. The new conspirators are soon arrested and brought before Madame l'Archeduc. With them are found the true Count and Countess, and the original mistake is by degrees discovered. All ends well; the fickle Archduke transfers his affection to the Countess, and sends her husband as his Ambassador to Naples. Mlle. Perret made her first appearance at this house in the role of the Countess.

"The Great Show."

The undersigned, wishing to start a first-class show for the coming season, advertises for the following curiosities, talent, etc.:

For our circus department we want:
A good juggler who does not juggle outside.
A man who can balance on his eyebrow.
A ringmaster who is not connected with rings outside of the profession.
A good acrobat to perform on a mosquito bar.
A dumb person to sell refreshments and concert tickets.
A man who can stand on his dignity and walk off on his ear.
A young gymnast to perform in the country on a stage line.
A man who can chase the roof of a house off.
For our theatrical department we want:
A very *short* man for *low* comedy parts.
A young man to take the wings away from the flies.
A one-legged song-and-dance man to do a double clog.
For our menagerie we want:
A skye terrier to add to our constellation of dog stars.
An elephant that can travel in its own trunk.
A night mare from a life's dream.
A whale from the sea of life.
A small giant (as we are commencing on a small scale).
The pen that Grant vetoed the inflation bill with, to keep our educated hog in.
For our museum we want:
A silk umbrella, ten years old, that has never been filched from its owner.
A young man who was le(a)d astray in five different parts.
A cloud with a silver lining.
The works of a dog watch.
We would also like to hire a young man somewhere between forty-five and eighty to learn the business. We will give his clothes for his lodging and eat himself.
Any manager or private individual having any of the above-mentioned curiosities, and so forth, will please address me at the P. O., and oblige

PROPRIETOR GREAT SHOW.

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dances, Comic Songs, Old Bills, etc.

WRITTEN AND COMPILED EXPRESSLY FOR THE CLIPPER.

MINSTREL GAGS.

BY ONEY PARLE.

TAMBO.—Ha, ha! jest look at ole Bones wid de ten cents pinned to his shirt. I guess he wants to let de boys know he aint lost all his sense.

INTERLOCUTOR.—What is the meaning of this, Bones?

BONES.—Why, boys, you needn't get mad becase you can't aford a *dime-and-pin* like me.

TAMBO.—Oh, you jest ought to see my brudder; he's a tragedy 'questrian. He plays one part where he eats a woman up. It's a Roman play, but I forgot de name.

BONES.—If he eats a woman up, I guess he plays he's *Glad-he-ate-her*. To change de subject, I was about to 'serve dat when I'm in society, de ladies say I'm a lion dere.

TAMBO.—You're a *lie-in* here, too.

BONES.—How much do you weigh, Tambo?

TAMBO.—I don't know, and I haint curious to know, either!

BONES.—I guess you're 'fraid you'll gib yourself a *weigh*.

INT.—What good is a girl without she can talk fine words?

TAMBO.—I s'pose dat you wish to 'sinuate dat a girl aint 'spectable widout *adress?*

BONES.—Dat *seems* to be de meaning.

TAMBO.—Well, it's no use to make a *waist* of words about it.

BONES.—You're stepping on the *trail* of my anger.

INT.—This *'leave* of frivolity must cease. De Witt Talmage will now favor us with his touching ballad:

BROTHER WILL COME HOME TO-NIGHT.

BY WILL H. COX.

Bright eyes from the window beaming,
Forms of loved ones standing by,
Watching through the moonlight, gleaming
From a bright and cloudless sky;
Peering through the ev'ning shadows,
Faces glowing with delight;
Little loved ones fondly saying
Brother will come home to-night.
Chorus.—Little hands with ringlets playing,
Watching through the ev'ning light,
Happy voices sweetly saying,
Brother will come home to-night.

Waiting in that loved old cottage,
Listening for a footstep dear,
Only watching to behold him
As he gains the threshold near;
And a mother's voice, so gentle,
Speaks in tones of soft delight,
Telling little fond ones sweetly:
Brother will come home to-night.
Chorus.—Little hands, etc.

Little bright eyes gladly gleaming,
Merry voices full of glee,
Little dear ones sweetly resting
On a happy brother's knee;
Clinging, as they sink to slumber,
To his form in calm delight;
Dreaming in their childish pleasure,
Brother has come home to-night.
Chorus.—Little hands, etc.

ORDWAY'S ÆOLIANS AT HARTFORD, CT., IN 1851.

John P. Ordway, the manager, retired from public life some years ago, and is practicing as a physician in Boston, Mass. G. Warren White is before the public as an operatic chorus-singer. John R. Hector, a celebrated bass singer, died in Boston, Mass, some years ago. Jerry Bryant died in this city April 8, 1861. Marshall S. Pike is, we believe, residing in Philadelphia in retirement. He kept a hotel there a few years ago, and possibly keeps it still. C. A. Bryant has retired from the profession. P. S. Gilmore is now the leader of the Twenty-second Regiment Band in this city. He was the originator and promoter of the Boston Peace Jubilees. E. Colburn, after retiring from the profession, followed the trade of a locksmith in Boston for some years. Eddy Briggs contributes the bill, of which the appended is a copy:

OUR MOTTO IS TO PLEASE.
AMERICAN HALL, HARTFORD.
SECOND NIGHT OF ORDWAY'S ÆOLIAN VOCALISTS, from Harmony Hall, Boston, where they performed 150 nights with great success.
MANAGER .... J. P. ORDWAY
WEDNESDAY EVENING, JUNE 25, 1851.
The manager announces to the citizens of Hartford the popular favorites
MESSRS. G. W. WHITE, J. R. HECTOR, J. BRYANT, M. S. PIKE, S. B. BALL, C. A. BRYANT, P. S. GILMORE AND E. COLBURN,
who will appear at the above hall five nights, with a
CHANGE OF PROGRAMME EVERY EVENING, COMMENCING TUESDAY, JUNE 24,
AS WHITES AND ETHIOPIANS,
in a choice variety of
SONGS, GLEES, CHORUSES, REFRAINS, BURLESQUES, DANCES, ETC., ETC.
Thus making this the most select and talented company in the United States.
Owing to the length of the programme, the audience will please excuse the repetition of the pieces.
The manager respectfully requests that there be no beating time with the feet, as it is unpleasant to the audience, and interrupts the performances.
MR. PIKE WILL REPRESENT HIS ORIGINAL CHARACTER OF MISS FANNY.
PROGRAMME.—PART I.—AS CITIZENS.
1. Blow on, Blow on .... Ball, Ordway, White and Hector
2. Happy are we To-night,
Pike, Colburn, Gilmore and Hector
3. Song—The White Squall .... G. Warren White
4. Mynheer Van Dunck .... Ball, White and Hector
5. Shivery-Shakery .... J. R. Hector
Pianoforte—"Happy Robin's Waltz," composed and performed by J. P. Ordway.
Intermission of five minutes for change of costume.
PART II.—AS NORTHERN DARKIES.
1. Æolian Overture .... Full Band
2. Dinah's Wedding Day (from Lenora) .... Company
3. Nelly Bly .... G. W. White
4. A Darky's Life is Always Gay .... Company
5. Jolly Old Crow .... J. R. Hector
6. Jenny Lane .... S. B. Ball
7. I hab leff Alabama .... M. S. Pike
8. Camptown Races .... Jerry Bryant
PART III.—GEMS FROM DIFFERENT OPERAS.
Away the Morning Freshly Breaking .... from Massaniello
Come with the Gipsy Bride .... Bohemian Girl
My Sister Dear .... Bohemian Girl
See! Sir, See! introducing Lucy Neal, etc., from Somnambula
O haste! Crimson Morning.... from Lucia di Lammermoor
PART IV.—AS SOUTHERN DARKIES.
Bone Solo .... Jerry Bryant
Accordeon Solo .... C. A. Bryant
Lucinda Snow (dance) .... M. S. Pike
Banjo Duet (Shule mit a rule) .... Bryant and White
Ogden Polka, in costume .... Pike and Bryant
Tickets, 25 cents, may be had at the door. Doors open at 7. Performance to commence at 8 o'clock, precisely.

'WAY DOWN IN GEORGIA 'FO' DE WA'.

BY ROBT. McKAY.

I'm a gittin' old an' gray,
An' I soon will pass away
To dat happy land on Jordan's farder sho',
Wid de angels robed in white,
In dat bressed land ob light,
Oh, dar will be my home forebber mo.'
Yes, de day now soon will come
When, wid all my labor done,
I'll receibe my great reward ober da;
An' on dat shinin sho'
Fin' de fre'ns I lubbed ob yo',
'Way down in Georgia 'fo' de wa'.
Chorus.—Glory, glory to de Lam'! in de New Jerusalam,
Meet me fre'ns, O meet me, meet me ober da!
An' we'll sing forebber mo' de songs we sang ob yo',
'Way down in Georgia 'fo' de wa'.

In de ebenins on de green,
Could de culled boys be seen
Dancin' to de music ob de ole jawbone;
Or wid Susan, Ann, or Jane,
Wand'rin' down de shady lane,
Dar to whisper softly love-tales all alone.
When de Winter winds did blow,
We would build de barbiquo
'Fo' de Missus an' de gemmen 'sembled da'.
We would sing an' dance till mo'n—
We would, as shu's you' bo'n,
'Way down in Georgia 'fo' de wa'.
Chorus.—Glory, glory to de Lam'! etc.

It was in dat sunny clime,
In de golden olden-time,
I courted lubly Chloe; an' de boys
War so jealous ob dis chile,
'Cause on me alone she'd smile.
Goodness gracious, didn't dey kick up a noise!
But dose days am passed an' gone,
Nebber, nebber to return;
An' I long to be wid Chloe ober da',
Whar we'll sing forebber mo'
De songs we sang ob yo',
'Way down in Georgia 'fo' de wa'.
Chorus.—Glory, glory to de Lam'! etc.

THE RICHMOND, VA., THEATRE IN 1859.

When Kunkel's Nightingale Serenaders decided to discontinue traveling, some years ago, George Kunkel the manager, John T. Ford the agent, and Thomas L. Moxley the female impersonator, decided to go into theatrical management. They leased the Holliday-street Theatre, Baltimore, Md., and the Theatre in Richmond, Va. John T. Ford attended personally to the management of the former, and Kunkel & Moxley to the latter. After a season or two the copartnership was dissolved, and John T. Ford retained the Holliday-street Theatre, and the others the theatre in Richmond. This theatre was burned down while under their management, and they suffered a heavy pecuniary loss. Mr. W. Gibson contributes a bill of the performances during an engagement of Mrs. C. Howard (now professionally known as Rose Watkins) and her husband, Mr. Harry Watkins. George Kunkel managed the Grand Opera-house, Harrisburg, Pa., during last season, but is now in retirement. Thomas L. Moxley is in the employment of John T. Ford of Baltimore. J. B. Phillips, the stage-manager, died in Baltimore, Md., July 12, 1862. George Heilge, the scenic artist, and J. A. Rosenberger, the leader of the orchestra, are still living. Mr. and Mrs. Watkins are performing in the South, supported by their own company. W. H. Bailey is acting in Philadelphia, Pa. J. B. Wilkes was J. Wilkes Booth, who was killed near Port Royal, Va., April 26, 1865. Mrs. De Bar died at St. Louis, Mo., March 23, 1874. Mrs. Adams is living in retirement. S. W. Wren is still before the public, as are Eliza Wren, Mrs. Monell and Miss Salome. B. G. Rogers is the comedian at Buffalo, N. Y. R. Meer, we believe, is dead. W. Johnson and O. B. Mason are living.

RICHMOND THEATRE.
Kunkel & Co. (Geo. Kunkel, John T. Ford, Thos. L. Moxley) .... Lessees
Thos. L. Moxley .... Acting Manager
J. B. Phillips .... Stage-manager
George Heilge .... Scenic Artist
F. H. Ehlers and T. Halstead .... Principal Machinists
F. Younger .... Property Maker
J. A. Rosenberger .... Leader of Orchestra
Last night but one of the Queen of the South,
MRS. C. HOWARD,
who will appear, with the celebrated eccentric comedian and dramatic author
MR. H. WATKINS,
in three sterling plays. First performance of a new comedy, written by H. Watkins, Esq., and respectfully dedicated to the great chess champion, Paul Morphy, Esq.
THURSDAY EVENING, DECEMBER 29, 1859,
will be presented Mr. H. Watkins' new comedy, entitled
GAME OF CHESS, OR THE QUEEN'S FIRST MOVE.
Played by the following players:
Mrs. C. Howard .... Christian
Mr. H. Watkins .... Lubeck, Count D'Holstein
Mr. W. H. Bailey .... Duke De Morphyne
Mr. J. B. Wilkes .... Wilhelm Ripen
Mrs. De Bar .... Duchess De Morphyne
Mrs. Adams .... Ernestine Fribourg
To be followed by a peculiar eccentricity, written by H. Watkins, Esq., and originally produced with the most distinguished success at Burton's New York Theatre, entitled
THE QUACK MARTYR, OR A DYSPEPTIC IN SEARCH OF A CURE.

Whimsical Eaton, the Quack Martyr .... Mr. H. Watkins	Sniffen .... J. B. Phillips
Mr. Eaton .... W. Johnson	Mr. Lucas .... G. W. Wren
Dr. Dumps .... W. H. Bailey	Patients .... Several miserable individuals
Dr. Caustic .... J. B. Wilkes	Adela Eaton .... Miss E. Wren
Dr. Belton .... Jackson	Mrs. Comfort .... Mrs. Monell
Bullen .... Smith	Mrs. Grabner .... Miss Salome

To conclude with the musical extravaganza of
JENNY LIND.

Jenny Leatherlungs (with songs) .. Mrs. Chas. Howard	Granby Gag .... B. G. Rogers
Baron Swigitoff Beery .... G. W. Wren	Herr Spittoon .... Wright
Old Leatherlungs .... W. H. Bailey	Herr Kanaster .... R. Meer
	Herr Meerscham . W. Johnson
	Her Cheroot .... O. B. Mason

To-morrow evening, benefit of MR. I. B. PHILLIPS, stage-manager, when will be presented the new drama of
A SHEEP IN WOLF'S CLOTHING,
the comicality of
THE SIAMESE TWINS,
and other attractive entertainments.

NORINE MAUREEN.

BY BILLY DEVERE.

Norine Maureen, I am out in the gloaming,
Down where the nightingale's singing its lay,
Under the willows I'm waiting thy coming,
Amid the gray twilight just closing the day.
The sun kissed the occident long ere we parted,
And sank into rest 'neath the amethyst sea.
You remember the promise you made when we parted—
Norine Maureen, I am waiting for thee.
Chorus.—Norine Maureen, the bright sun in its splendor
Shall fail to efface heaven's tear-drops, the dew,
And the mother shall cease her first born to remember,
Ere I, darling Norine, prove faithless to you.

Don't forget, darling, the promise you made me
Down in the orchard, last evening so late,
While over our heads panzied pippins were hanging,
And the katydids chirruping down by the gate;
You promised to meet me to-night in the gloaming,
Way down where the daisies bespangle the lea;
Norine, my darling, O hasten thy coming—
Here in the twilight, I'm waiting for thee.
Chorus.—Norine Maureen, etc.

Newark, N. J., Nov. 1, 1874.

TOURNIAIRE & WHITBY'S CIRCUS AT BANGOR, ME., IN 1858.

R. B. Conant sends us an advertisement of the above show, which he cut from an old paper. Mme. Louisa Tourniaire is now Mrs. Brown, the mother of Little Mollie Brown, a dashing somerset equestrienne. Benoit Tourniaire died at Havana, Cuba, Sept. 13, 1865. Josephine Tourniaire is now the wife of James De Mott. Theodore and Ferdinand Tourniaire are still in the business. Harry Whitby was killed at Raysville, Miss., Nov. 4, 1870. Elvira Whitby is the wife of Dick Hemmings, the well-known manager and performer. Marguerita Whitby is dead. Tom Watson is also dead.

TOURNIAIRE & WHITBY'S NEW YORK NATIONAL CIRCUS,
composed of French, English and American stars.
This circus includes the renowned
FRENCH TOURNIAIRE TROUPE,
consisting of
MME. LOUISA TOURNIAIRE, MONS. BENOIT TOURNIAIRE, MLLE. JOSEPHINE TOURNIAIRE, MAST. THEODORE TOURNIAIRE, AND MASTER FERDINAND TOURNIAIRE,
and the world-renowned English
WHITBY FAMILY,
Composed of
MR. HARRY WHITBY, MLLE. ELVIRA WHITBY, MASTER WILLIE WHITBY, DONNA MARGUERITA WHITBY,
the celebrated clowns
TOM WATSON AND GEORGE SHARP,
and a host of American stars too numerous to mention.
FREE EXHIBITION.
TOM WATSON, the English Clown, will make an excursion on the river, in A WASH TUB drawn by FOUR TRAINED GEESE. This laughable excursion will take place near the steamboat landing, about 12 o'clock, and will be FREE TO ALL.
MME. TOURNIAIRE
will appear in her Six-horse Act, in her Manege Act, and also in her Bareback Act, without Saddle or Bridle.
MLLE. ELVIRA
will appear in her daring exploits on the SLACK-WIRE.
THE TRICK HORSE DUCROW
will be introduced by MR. HARRY WHITBY.
TANDEM MANEGE ACT, BY DONNA MARGUERITA.
FLOWER OF BRETAGNE.
Principal act by MLLE. LOUISE TOURNIAIRE.
DOUBLE-ACT OF HORSEMANSHIP
by Masters Theodore and Ferdinand.
THE PEASANT'S LOVE,
by the Juvenile Prodigies of the Whitby Family.
TRICK HORSE WASHINGTON,
introduced by Mme. Tourniaire.
MASTER WILLIE WHITBY
in his celebrated Act on Two Horses.
THE MOUNTED MAGICIAN, BY MONS. BENOIT.
And many other Scenes and Acts too numerous to mention.
The two Clowns,
TOM WATSON AND GEORGE SHARPE,
will enliven the Entertainments with their Comic Songs, Funny Sayings, Laughable Antics, Whimsicalities, etc., etc.
The Entertainments will conclude with a Laughable Afterpiece.
Admission—Box, 25 cents. No half-price. Reserved Seats, 50 cents. Children under 10 years of age, half-price to Reserved Seats only.
Doors open at 2 and 7, to commence half an hour afterwards. Will exhibit at BANGOR on FRIDAY, JULY 16, near the Bangor House, for one day only.

"NO HOME."

DEDICATED TO MY FRIEND W. CHARLES.

Out in the cold, dreary streets,
Alone I am wandering to-night;
I've no home to shelter me now,
For the dear ones have gone from my sight;
There's no one to kiss me good-bye,
Nor greet me whenever I come—
Alone in this cold, dreary world,
I am left with no friends and no home.
Chorus.—There's no one to kiss me good-bye,
Nor greet me whenever I come—
Alone in this cold, dreary world,
I am left without friends and a home.

The bitter winds mournfully sigh
Through the bare, leafless boughs o'er my head,
And the beautiful flowers I loved
Are numbered with those that are dead;
My heart knows no happiness now,
For never, where'er I may roam,
Will I hear those sweet voices again,
And their glad songs of greeting at home.
Chorus.—There's no one to kiss me, etc.

CHARLEY RUSSELL.

MR. LEWIS' BENEFIT IN PROVIDENCE, R. I., IN 1841.

Henry Lewis the comedian made his American debut at the Park Theatre in this city June 16, 1835, acting Gregory in "The Two Gregories," and upon the same evening his wife, a celebrated melodramatic actress, performed Imogene in "Bertram." Mr. Lewis in after years became an efficient stage-manager, and acted in many of the principal theatres of this country. He retired from the stage a few years ago. Of those in the cast, Mr. Locke is now popularly known as "Yankee" Locke. Mrs. Russell is now Mrs. John Hoey, and is living in retirement in this city. W. H. Russell, then her husband, and from whom she was divorced in 1847, is believed to be dead. Mrs. Hautonville is now Mrs. Bradshaw, and still following her profession. The Mr. Murphy who played Butts is Joseph Murphy, the present business manager of the Arch-street Theatre, Philadelphia, Pa. La Petite Bertha, who danced between the pieces, was a daughter of Mr. Lewis; she subsequently became an actress, married and retired from the stage, and died in Philadelphia Dec. 23, 1872. Mr. S. Rollen contributes the bill, of which we append a copy.

THEATRE.
GREATEST NOVELTY OF THE SEASON,
For the benefit of
MR. LEWIS, STAGE-MANAGER,
who, in announcing the above, begs most respectfully to return thanks for past favors, and trusts that his exertions in the various productions of the season will insure him that support it will ever be his constant study to deserve.
MONDAY EVENING, DECEMBER 27, 1841,
will be presented, for the first time, a drama of intense interest, performed in London for one entire season to densely crowded houses, entitled
FIFTEEN YEARS OF A DRUNKARD'S LIFE.

Vernon .... Mr. Williamson	Pounce .... Jackson
Glanville .... Gann	Butts .... Murphy
Franklin .... Locke	Thieves .... Messrs. Reed, Marks, etc.
Dogrose .... Kemble	
Copsewood .... Lewis	Isabella .... Mrs. Hautonville
Juniper .... Harris	Miss Vernon .... Miss Burns
Wingbred .... W. H. Russell	Alicia .... Mrs. Russell
Picklock .... Jones	Patty .... Mrs. Kemble

In act first
A GRAND MASQUERADE.
Prudence, Mrs. W. H. Russell | Temperance .... Miss Burns
FANCY DANCE, LA PETITE BERTHA.
Comic Song—"Teetotal Society." .... Mr. Lewis
Song—"Rory O'Moore." .... Mrs. Hautonville
La Cracovienne, second time .... La Petite Bertha
To conclude with, for the first and only time, Mitchell's successful farce, performed at the Olympic Theatre, New York, seventy-three nights, entitled
A LADY AND GENTLEMAN IN A PECULIARLY PERPLEXING PREDICAMENT.
A Gentleman, first appearance in that character. Mr. Lewis
A Lady .... Mrs. Hautonville
Landlady .... Mrs. Kemble
A Voice .... by .... A Voice
A Coat Sleeve .... by .... A Sleeve of a Coat
A Dog .... by .. The greatest Puppy in Providence
Private Boxes, each seat $1, may be taken by parties of five or upwards. Dress-circle, 75cts. Second Tier or Family Circle, 50cts. Pit, 37½cts. Gallery, 25cts. Gallery for colored persons, 25cts.
Doors open at half-past 6 precisely, and performances will commence at 7.
The box-office will be open daily from 10 till 1, and from 2 to 4 o'clock, where private-boxes, tickets and places may be taken of Mr. Foster.

"THERE'S MILLIONS IN IT."

BY ARTHUR W. FRENCH.

The other day, upon the street,
I met a curbstone broker,
Who handed me his card so neat—
Upon it "William Croaker."
He soon explained a little scheme—
A thousand would begin it!—
And said that it would prove a "cream,"
Because "there's millions in it."
Chorus.—Don't grab or bite upon first sight;
Just stop and think a minute;
There's many a "fresh" got in a mesh,
Because "there's millions in it."

My friend Fitz Jones once bought some land
Somewhere around Hoboken—
"A speculation safe and grand!"
This what was often spoken.
The land was high—in fact, so high
You couldn't climb or shin it—
But some land-sharp had made him buy
Because "there's millions in it."
Chorus.—Don't grab or bite, etc.

How many men, from day to day,
We see who wear long faces,
Who foolishly have thrown away
Their many hard-earned "cases,"
Stocks, bonds, and lots they eager bought
On the impulse of the minute,
And all because they merely thought
That "there was millions in it."
Chorus.—Don't grab or bite, etc.

HOW MUSICIANS WERE TREATED FORTY-THREE YEARS AGO.

At the time that Master Burke, a prodigy, was playing a round of his characters at the Tremont Theatre, Boston, Mass., in Dec., 1831, the following cards appeared in *The Daily Transcript* of that city. As no dramatic performances were given in Boston on Saturday evenings until a very few years ago, the musicians usually gave concerts on those evenings, the emoluments from which were divided among themselves. The manager saw fit to give a concert with Master Burke, who was a skillful musician, on Saturday evening, and retain the services of his orchestra to assist. Hence the irate card, a copy of which is sent us by "Don Carlos" of Boston, Mass.

A CARD.
MASTER BURKE most respectfully announces to the ladies and gentlemen of Boston that, in compliance with numerous applications from several families and others, he will have the honor of appearing in
A CONCERT OF VOCAL AND INSTRUMENTAL MUSIC, AT BOYLSTON HALL,
ON SATURDAY EVENING, 24TH INST. (Dec. 1831),
the particulars of which will be given in future papers.
Tickets, at $1 each, may be obtained at the Music Stores and also at the Tremont House.

A CARD.
The subscriber, with feelings of mortification and disappointment, respectfully announces that, in consequence of the managers of the Tremont Theatre purposing a Concert of "Vocal and *Instrumental* Music" next Saturday evening, he is obliged to relinquish for the present the intended repetition of his Musical Entertainment, which, on account of the unfavorable state of the weather last Saturday, was not so well attended as was anticipated by his friends. He is aware of the responsibility assumed in taking this stand alone, and regrets being forced to this explanation; but he nevertheless thinks it his duty, as a musician, to remonstrate in this case against the old truism that "might makes right."
The "Card" says that Master Burke gives the Concert. This "is all a farce." The managers of the Tremont Theatre are the moving springs of this unjust monopoly. They are not content with filling their coffers five nights a week, but must, perforce, take away the only night left to the musicians. The subscriber knows there are gentlemen attached to the orchestra who can scarcely wade through the trials of the week at their present salary, and who, ere three weeks shall have elapsed, are to be again shorn of a third of their hard earnings, but who, through fear of being discharged, decline any expression of their feelings. The orchestra, one and all, know and feel the truth herein contained; they also tacitly subscribe to them, but the subscriber is alone responsible. J. K. KENDALL.
Boston, Dec 22, 1831.

ANECDOTE OF MALIBRAN.—An old critic says: "Madame Malibran completely fascinated the audience (Drury-lane) in the character of Isoline in 'The Maid of Artois,' and achieved her greatest success (up to that period, May 28, 1836)...... She remembered that an immense trial awaited her in the finale of the third act, and, finding her strength giving way, she sent for Mr. Balfe and Mr. Bunn, and told them that unless they did as they were bid, the end might result in failure; but, she added, manage to get me a pot of porter somehow or other, and I will get you an encore which will bring down the house. The porter was procured, and she won the encore in such a fashion as made the roof of Old Drury ring as it never rang before."

CUPID'S FOIBLES, FOLLIES AND FANCIES.

A PROVIDENCE DRESSMAKER'S HOLIDAY.

Trade being somewhat dull about little Rhody's usually gay and busy metropolis, Miss Emma Davis, a young and dashing modiste from that festive burg, residing not many blocks from High street, came up to the Hub day before yesterday to look at the fashions, do a little shopping, and meet some old friends. Of course Miss Emma, having a fine figure, a pretty face and very heavy brown hair, naturally put on her best clothes, a prominent feature of which was her nobby and natty $14 felt hat and feather. Yesterday being a fine day, our little Providence heroine trotted about among the crowded shops of our more fashionable thoroughfares, saw the sights, made a few purchases, and then started out to meet some of her friends. And right here is where this little blue-eyed modiste dulled and slipped up. We are not particularly acquainted with any of Miss Emma's friends, but we have good reasons for believing that they were a few too many for her. Her friends may perchance have come out of their dinner party, or whatever kind of a party they attended, all right; but when Miss Emma took to the pavement she had lost all control of her emotions and moral fastenings, and, scraping the acquaintance of a young fellow named Henry L. Atherton of Charlestown, formerly a draw-tender in the employ of the Eastern road, and then known as "Hi Burroughs," she accepted his company, and together they drifted out and about for some hours. Now, Hen Atherton is by no means a stylish young man, or such a chap as this gay modiste would naturally take to; but her emotions being highly stimulated with wine and balm, she was not then at all particular about who she took to. Late in the evening, however, they engaged a room at a West-end hotel, and for an hour or two were quite comfortable. But her quondam acquaintance, Hen Atherton or Hi Burroughs, or whoever he is, turned out to be a mean cuss of the first magnitude. Emma being somewhat tired, as well as stimulated, very naturally dropped off to sleep. Then it was, as the gay Emma lay lulled like the deep ocean when at rest, that Hi Burroughs leaned over her, picked the earbobs from her white ears, loosed the clasped garters from her rounded limbs, filched the greenbacks from her striped stockings, jerked the felt hat from off her heavy-haired caput, and with stealthy tread left the room—left the gentle Emma with her drooping lids stroked with "sleep's dewy wand." Quietly he crawled out of a window, out on to a back shed, down through another house, and so out on to the street. He then rapidly made for Hanover street, where he sold Miss Emma's $14 felt hat for $1.50. The mean cuss! to sell that natty hat for three dirty half dollars. In the meantime (shortly after he left the hotel), the sleeping modiste awoke and found herself robbed. She aroused the caravansery, and in a few minutes Officer Sanborn had the job in hand. He struck the trail of the sneak-thief at once. He caught him; recovered the hat, the earbobs, the garters, and the filthy lucre. Whereat the Providence modiste was muchly happy. Her emotions were stimulated in another direction. This morning Atherton appeared in the dock, while Emma waited in the parquet to bear witness against him. She, however, escaped this last and trying ordeal. Her Atherton pleaded guilty, acknowledged that he robbed the sleeping Emma, when the Court took him in out of the cold and gave him a rest of three months at the South Boston Shoe-factory. The last we saw of Miss Emma was her feather, as she waltzed out of the mill and off towards the Providence depot. Come again, Miss Davis.—*Boston (Mass.) Herald*, Nov. 14.

A SAD CHAPTER IN THE LIFE OF A YOUNG GIRL.

Two weeks ago to-day a kind and generous-hearted lady, in passing along one of our principal thoroughfares, noticed a miserably-clad young girl who appeared to be wandering about from place to place with no particular object in view except to eke out a scanty existence by begging. The lady entered into conversation with her, and, learning that she had no friends or place to lay her head in Boston, she took her to Boffin's Bower, and asked Miss Jennie Collins, its proprietor, to allow her to remain for a few days. Miss Collins consented, and endeavored to procure work for her. In a day or two she succeeded in obtaining a position for the girl to wash and wipe dishes for a family on Washington street, nearly opposite the Bower. Here she was to receive a dollar a week, and spend her nights at the Bower. She remained here for a day or two, when for some reason she was discharged; but though she still stayed at the Bower over night, she did not inform Miss Collins that she had lost her place. The latter soon discovered the fact, however, and then for the first time she had a plain, straightforward talk with the girl, and learned her history. The girl was born in Vermont fifteen years ago, of cruel and brutal parents. She was obliged to labor hard every day, and her scanty earnings were seized by her father and spent for rum. Finally, the inhuman father forced her to commit with him a horrible crime, and on a number of other occasions forced her to yield to his brutal wishes. At last she left her home, which was a perfect hell to her, without a cent in her pocket and nowhere to go. She wended her way to Bradford, in the same State. What her conduct was there the writer is not informed; but she became an eyesore to the people of that town, and one and all said they must get rid of her. The Selectmen of the place finally brought their authority to bear upon her, and, as they could charge no crime upon her, and thus have her confined in any penal institution, they paid her fare to Boston, and sent her to this city alone and friendless, with no provision for her future welfare. In other words, she was turned loose into our streets. She arrived in this city, and was wandering around when found by the lady spoken of at the commencement of this article. On hearing her story, Miss Collins took her to the superintendents of several of our public institutions, and endeavored to have her received into one of them, but in each case she was met with the reply that it could not be done unless some crime could be brought against her. If some complaint could be made against her, she could be taken care of; not otherwise. What was to be done? Miss Collins knew not of a single transaction that could be used as the basis of a charge against her. Then the gentleman suggested that she be returned to her home in Vermont, the girl clung to Miss Collins, and in piteous tones begged not to be sent back there; she would go anywhere, commit any crime, rather than go back to her parents. Finding that in no institution of the city or State could the child be cared for unless her life was shadowed by some crime, Miss Collins took her back to the Bower, and again endeavored to procure her work. Her efforts were finally successful. A lady residing on Clarendon street became cognizant of the facts in the case, and offered her a position in her house. At the same time the lady for whom she formerly worked, as mentioned above, offered to take her back, but the girl chose the former place, and there she is at present. It is hoped that a way has been opened for her so lead a pure and better life.—*Boston (Mass.) Herald*, Nov. 16.

A REVENGEFUL LOVER IN A FIX.—Some five or six weeks ago a young man named Charles Perrin, twenty-three years old, a carpenter by trade, fell in love with a good-looking girl whose parents live on Orchard street. Charles has red hair and a freckled face, and although the young lady treated him courteously when she called at the house, she had her mind made up that she could never wed a red-headed man. After an acquaintance of three weeks he asked her to become Mrs. Perrin, and was greatly taken down when she told him that she couldn't think of such a thing. Charles then sought to have the old folks put in a good word for him, but they declined to interfere. He continued his visits, perhaps hoping to soften the girl's heart, but Thursday evening the crisis came. He went to the house with a bottle of acid in his pocket, prepared to spoil her beauty if she did not give him a favorable answer. There was no one at home but the girl and her little mother, and Perrin first invited the girl to take a walk with him. She refused to go, and he asked to see her alone. She also refused this request, and the lover had just got ready to draw the bottle from his pocket when something hit him. He thought it was a dog, but it wasn't. The cork had worked out of the bottle, and his coat-tails were turning brick color at the rate of a yard a minute. The acid wasn't content with the coat-tails, but struck out for flesh, and in about a minute the young man was dancing around the house as if to escape a bullet. Shouting and whooping, he got out of doors and threw off most of his clothing, and rolled in the mud, and it was some time before anyone could find out whether he had snakes in his boots or had sat down on a bradawl. He was so badly burned that two men had to help him to his boarding-house on Fifth street, where a physician dressed the burns. There is a good deal of laughing at his expense, and if he makes his appearance at the house again he will be arrested, as he told one of his friends in advance that he meant the acid for the girl.—*Detroit (Mich.) Free Press*.

A BLACK LOTHARIO COWHIDED.—There was quite a lively sensation yesterday afternoon at Fountain Lewis' well-known tonsorial establishment on East Fourth street. About three o'clock two very tall women and a slender young man entered the shop, and asked to see George Turner, one of the employes. Turner was shaving a customer at the time, but handed his razor to an assistant, and went forward to see what the matter was. Then one of the women put forth her hand, and, catching him by his curly poll, proceeded to belabor him in the latest approved fashion with a cowhide. Turner, being the stronger, freed himself before half a dozen blows had been struck, and returned blow for blow with a gusto, easily overcoming his antagonist. The other young man showed symptoms of desire to join in the combat, but was persuaded to the contrary by another barber, who, armed with a razor and a poker, announced his intention of killing any one who should interfere. After this the discomfited assailants withdrew, leaving George with a badly-wealed face and neck. It seems that Turner while drinking with a party of gentlemen in a public barroom. One of the gentlemen gave her the information, and furnished her with the whip.

BASEBALL.

THE PROFESSIONAL SEASON OF 1874.
Introductory Article.

The professional baseball season of 1874 having closed, now is the time for managers and players to con the lessons the season's experience teaches, so as to profit by them in the future. The questions which naturally recur at this time are: *First.*—What has the season's play shown in the way of general improvement in the game? *Secondly.*—Has there been less fraudulent play than there was in 1873? *Thirdly.*—Have professional contests been as largely patronized as in previous years? *Lastly.*—Have the new rules of the game fully answered the expectations of those who advocated them? Taking up these queries one by one, we shall proceed to reply in due order. First as to

IMPROVEMENTS IN THE GAME.

By the records of the average play of each month of the season in the championship arena for 1873 and 1874, it will be seen that the play of 1874 shows a marked improvement over that of the previous season; for in 1873 there was but one month in which the average of runs to a match for the winning nines fell to nine runs to a game, the other monthly averages ranging from 10 to 15. On the other hand, there was but one month —April—during the season of 1874 when the averages of runs to a match for the winning nines exceeded nine. While in May—the best month of both seasons—the average for 1874 was down to 8, that of 1873 was 9. This shows improved fielding, and, as the ball remained the same in size, weight and material, we must look to improved rules of play as the cause of the advance movement. In the record of the best-played games in the professional arena of 1873, we find but two games marked by scores of less than 4 runs for the winning nines, and but four with scores of 5, while but nine of the season's games were won by scores of 5 for the winning clubs. In 1874, however, there were two games won by scores of 2 to 0; seven games by scores of not over 3 runs for the winning side; twelve games won by scores of 4 runs; and no less than eighteen won by 5 runs for the winning nines. Here is a total of nearly forty games marked by scores of 5 and less for the winning clubs, against a total of but 15 in 1873. This fact alone evidences marked improvement in the fielding skill of professional players during 1874. It is only by statistical data of this kind that such improvement in play can be shown. Another thing may be noted as a feature of the season's play of 1874, and that is the growing liking for a dead ball, and the decided increase in the public taste for contests marked by small scores, the time for heavy batting as an attractive element in a baseball contest having entirely gone by. Week after week, as the season passed on, did we look to see a match in which nine innings on both sides would be played without a run being scored, but no such game was played. The nearest to such a result was in the case of the match at Burlington, N. J., in which the White Stockings of that town defeated the Haymakers by 1 to 0 in a full game. Next to this, and the best in the professional arena, was the 2 to 0 contests between the Mutual and Atlantic and Mutual and Philadelphia nines.

We now come to the second question, relative to

FRAUDULENT PLAY.

In regard to the suspected games of 1874, while there can be but little doubt that the rules against players participating in betting and pool-buying were to some extent evaded or violated, there is no doubt of the fact that the new rules did have a restraining effect on nines governed by stock-company regulations. But there is too much reason to suspect that there still was considerable fraud indulged in by the small minority of unreliables who crept into the arena during 1874; the form in which this fraud appeared being chiefly in the "selling" of bets on contests being won and lost by so many innings' runs. Thus, if it was found that pools were bought on a club's winning a match in one or two innings, arrangements would be made by the knaves of the teams to "sell" the game to the extent of the innings' play concerned, but not to "throw" the entire game. But it frequently happened that the intended fraud on the single inning's play could not be consummated except at the cost of the loss of the game itself. To this extent "irregularities" were as much a feature in three of the principal cities of the Union in 1874 as in 1873. The prevention of this evil lies not so much in the enactment of special laws, as in the action of club-managers in refusing to engage suspected men. While players, however, whose constant associates are men of questionable character, and whose habits of daily life are at variance with those of honest men, are found to be as much in demand with club-managers as are players noted for their reliable record, this evil of fraud can never be checked, no matter what laws may be enacted. The remedy lies, first, with the club-managers themselves, who are as ready to employ suspected men as they are to engage reliable players; and lastly, in the public who patronize such managers. Make it costly in diminished gate-receipts to lower the reputation of a club in this way, and then the managers will suddenly discover that it won't pay to employ suspected men, and then there is a chance that fraud in professional baseball playing will vanish; but not until then, most assuredly.

NEXT comes the question of

THE ATTENDANCE AT MATCHES.

In discussing this question, the element of the tariff of admission to inclosed grounds comes into the estimate with considerable effect. In the early days of professional playing, when crowds of ten thousand flocked to the grounds of a club in the charge for admission was but ten cents; and that, too, when gold was at 200. When the rush began to diminish, and a crowd of 15,000 people, at ten cents admission, had been reduced to an assemblage of from six to seven thousand at twenty-five cents admission, the reason assigned was a falling-off in the interest in the game. To this cause, too, was attributed the further reduction in the attendance at ball matches when the tariff was raised to fifty cents. Now, in regard to the justice of the increased price estimated by the rule of value received, the charge of half a dollar to witness an exciting contest at baseball of over an hour's duration is certainly more reasonable than that of a dollar to witness a great horse-race, which is decided in a few minutes. But this is not the light in which to view the question. The fact is, we are in the midst of hard times; and half a dollar is more to us now—and will be for a year or two to come—than even a dollar was before the panic; and to this fact, mainly, is the falling-off in the attendance at matches during 1874 due. That there has been a loss of attraction through the doubt of fair and legitimate play between some nines, is unquestioned; but the main cause is the inability to meet the expense of witnessing two or three games a week at half a dollar admission. Most assuredly this cause has affected the attendance at matches in Philadelphia and New York, if not in Boston, Hartford and Chicago; and it will be well for club-managers this coming Spring to think well on the subject of a reduction in the tariff of admission to championship contests during 1875. Any change, to be effectual, must be unanimous, and also must be general throughout the season. No isolated cases will suffice to test the question. Given legitimate contests and a regular tariff of twenty-five cents admission, and we think the coming season would see a return to the old-time crowded fields. Of course, this matter of tariff is one the clubs themselves can alone act upon. It is not one that the Convention can fairly deal with. It will not do for the New York ground to charge half a dollar, and the Hartford or Philadelphia fields but a quarter of a dollar. It must be one price or the other throughout the country; and, in view of the financial condition of the people generally, a wise policy in this matter seems to point to the reduction of fifty per cent. as the thing to be done next season.

Lastly, we come to

THE WORKING OF THE NEW RULES.

And here comes up a question requiring careful consideration, for the annual revision of the rules of play of baseball is a matter that has great influence for good or bad on the future interests of the national game, and the subject is one worthy a special article, we defer until our next issue the discussion of the question of the working of the new rules during the season of 1874.

LIVE OAK CLUB OF LYNN, MASS.

This organization stands in the front rank of amateur clubs in New England—a position to which the appended record for the season of 1874 shows that they are fully entitled:

VICTORIES.

May —, Live Oak vs. Kirtland of Lynn	31 to 0
May 14, Live Oak vs. Una of Charlestown	16 — 6
May 21, Live Oak vs. Howard of Brocton	20 — 5
May 30, Live Oak vs. Chelsea of Chelsea	7 — 4
June 5, Live Oak vs. Amateur of Boston	20 — 3
July 3, Live Oak vs. Lowell of Lowell	17 — 6
July 4, Live Oak vs. Tremonts of Cambridge	25 — 9
July 18, Live Oak vs. Clipper of Webster	11 — 10
July 22, Live Oak vs. Beacon of Boston	23 — 15
Aug. 10, Live Oak vs. Star of Boston (10 innings)	11 — 10
Aug. 19, Live Oak vs. Amateur of Boston	20 — 7
Aug. 25, Live Oak vs. Star of Boston	19 — 8
Aug. 26, Live Oak vs. Union of Taunton	24 — 3
Aug. 28, Live Oak vs. Mutual of Washington, D. C.	17 — 3
Sept. 3, Live Oak vs. Una of Charlestown	9 — 3
Sept. 9, Live Oak vs. Arlington of New York	11 — 9
Sept. 12, Live Oak vs. Beacon of Boston	9 — 3
Sept. 26, Live Oak vs. King Phillip of Rockland	8 — 3
Oct. 3, Live Oak vs. Lowell of Lowell	31 — 8
Oct. 5, Live Oak vs. Tremont of Cambridge	8 — 1
Oct. 7, Live Oak vs. Rollstone of Fitchburg	17 — 7
Oct. 21, Live Oak vs. Howard of Brocton	17 — 1
Oct. 17, Live Oak vs. Chelsea of Chelsea	10 — 3
Oct. 20, Live Oak vs. Chelsea of Chelsea	13 — 11
Oct. 21, Live Oak vs. Tufts College of Medford	17 — 8
Oct. 22, Live Oak vs. Clipper of Webster	10 — 1
Oct. 24, Live Oak vs. Gratton of Grafton	12 — 10
Oct. 29, Live Oak vs. Chelsea of Chelsea	20 — 3
Oct. 30, Live Oak vs. Picked Nine, Boston	19 — 0
Nov. 6, Live Oak vs. Picked Nine, Danvers	20 — 0

DEFEATS.

May —, Live Oak vs. Stars of Boston	20
June 5, Live Oak vs. Harvard of Cambridge	1 — 26
June 13, Live Oak vs. Harvard of Cambridge	1 — 12
June 20, Live Oak vs. Atlantic of Brooklyn	1 — 12
July —, Live Oak vs. Atlantic of Brooklyn	6 — 20
July 25, Live Oak vs. Gratton of Gratton	1 — 12
Sept. 13, Live Oak vs. Chicago of Chicago	4 — 10
Sept. —, Live Oak vs. Mutual of New York	4 — 9
Sept. 26, Live Oak vs. King Phillip of Rockland	3 — 5
Oct. 8, Live Oak vs. Clipper of Webster (11 innings)	6 — 8
Nov. 2, Live Oak vs. Boston of Boston	4 — 16

Total games played, 41; games won, 30; games lost, 11. Total runs made by Live Oaks, 532; by opponents, 301.

Of the games lost by the Live Oaks, five were with the best of professional clubs, and two with the Harvard College Clubs, in which the Live Oaks labored under the disadvantage of having two of their best players opposed to them, and being short two others.

THE SANTA CLARA CLUB RECORD.

The Santa Clara College Club of California played eight games during 1874, winning all but one, the club record being as follows:

May 17, Amateur vs. A. B. B. C.	58 to 16
Aug. 30, Amateur vs. A. B. B. C.	27 — 17
Sept. 3, Amateur vs. Eureka	26 — 12
Sept. 13, Amateur vs. Picked Nine	29 — 26
Sept. 17, Amateur vs. A. B. B. C.	28 — 19
Sept. 20, Amateur vs. Originals	15 — 16
Sept. 18, Amateur vs. Originals	30 — 10
Oct. 25, Amateur vs. Picked Nine	11 — 9
Totals	224 — 125

The club-averages of base-hits are as follows:

	Games.	1st B. Hits.	Aver.
H. T. Spencer, s.s.	8	38	4-6
H. Howie, 2d b.	7	28	4-0
C. Stanton, c.	8	31	3-7
A. Arriola, p.	8	30	3-6
J. Bernal, 1st b.	6	20	3-2
T. Dowell, f.	4	12	3-0
R. Remus, l.f.	5	13	2-3
H. Dinklage, 3d b.	7	15	2-1
W. Furman, c.f.	8	9	1-6

Secretaries of California clubs sending us season's averages will please make them out in the above form. Averages of outs and runs are useless statistics.

MEETING OF CHAMPIONSHIP COMMITTEE.—Mr. Houston, the chairman of the Championship Committee of the Professional Association, informs us that the Championship Committee of the National Association Professional Baseball Players will meet at Earle's Hotel, New York, on Nov. 25 (Wednesday), at 6 o'clock P. M.

THE T. B. F. U. S. CLUB.

We herewith present the past season's record of Bridgeport's Alphabetical Club, who claim the amateur championship of Connecticut. The club lost only two games with amateur nines, and were beaten five games out of six by professionals. The best games were those played with the Baltimores, 3 to 5, and the one in which they defeated the Atlantics, 9 to 1.

VICTORIES.

June 6, T. B. F. U. S. vs. Excelsiors of Waterbury, Ct.	20 to 1
June 15, T. B. F. U. S. vs. Athletics of New Haven, Ct.	17 — 5
July 2, T. B. F. U. S. vs. Etnas of Danbury, Ct.	29 — 0
July 4, T. B. F. U. S. vs. Montague of Brooklyn, N. Y.	16 — 0
July 22, T. B. F. U. S. vs. Independent of Norwalk, Ct.	23 — 5
July 24, T. B. F. U. S. vs. Eureka of Stamford, Ct.	30 — 0
Aug. 12, T. B. F. U. S. vs. Independent of Norwalk, Ct.	16 — 3
Aug. 17, T. B. F. U. S. vs. Confidence of New Rochelle, N. Y.	16 — 4
Sept. 1, T. B. F. U. S. vs. Atlantic, Professional, N. Y.	9 — 1
Sept. 7, T. B. F. U. S. vs. Union of Bridgeport, Ct.	10 — 9
Sept. 25, T. B. F. U. S. vs. Independent of Norwalk, Ct.	28 — 5
Sept. 26, T. B. F. U. S. vs. Modocs of Danbury, Ct.	38 — 3
Sept. 26, T. B. F. U. S. vs. Etnas of Danbury, Ct.	29 — 2
Oct. 7, T. B. F. U. S. vs. Yales of New Haven, Ct.	14 — 0
Oct. 7, T. B. F. U. S. vs. Osceola of Stratford, Ct.	15 — 6
Oct. 19, T. B. F. U. S. vs. Hartford, Amateurs	30 — 6
	343 — 50

DEFEATS.

July 18, T. B. F. U. S. vs. Hartford, Professionals	2 — 15
Aug. 6, T. B. F. U. S. vs. Allingtons of N. Y.	8 — 11
Sept. 2, T. B. F. U. S. vs. Mutual, Professionals, N. Y.	4 — 17
Sept. 10, T. B. F. U. S. vs. Reliance of Brooklyn, N. Y.	13 — 20
Sept. 23, T. B. F. U. S. vs. Baltimore, Professionals	3 — 5
Oct. 9, T. B. F. U. S. vs. Hartford, Professionals	2 — 19
	32 — 87

THE TURF.

TROTTING AT FLEETWOOD PARK.

There was only a thin attendance at Fleetwood Park on Wednesday, Nov. 25, to witness the three races announced to take place. The first was a match for $300, mile heats, best three in five, between Mr. Schultz's s. g. Bricks, to top wagon, and Mr. Dixon's s. m. Ice Cream, in harness. Bricks was the favorite, notwithstanding the way he was rigged, and the heavy, slippery track was decidedly against him. Ice Cream won the first heat in 3:14, but Bricks took the second and third in 3:07, 3:10, made a dead heat of the fourth in 3:01, and won the fifth and race in 3:05.

A wagon race, mile heats, best three in five, for a purse of $100, followed; the contestants being Jones' g. g. Ned and P. Duskin's s. g. Monarch, the two other horses entered being drawn. Monarch had the call at the pool-stand, bringing $100 to Ned's $80. The favorite never had a show in the race, for Ned beat him with ease in three straight heats; time, 3:00, 2:56, 3:12.

The third event was a sweepstakes of $500, mile heats, best three in five, in harness, between J. Murphy's s. g. Sorrel Jake, D. Moore's b. m. Susie Clay, T. Lee's br. g. Judge Beedle, and J. King's bk. m. Betsy King. Only the first three in the list were entered, but did not start. In the pools sold before the race commenced, the field sold for $75 and Sorrel Jake for $45. The latter won the first heat in 2:45, with Judge Bedle second and Betsy King third, and then sold for $50 against Susie Clay's $15, and the field $18. He also won the second heat in 2:44, with Judge Bedle again second; and $100 to $20 was freely offered that he would win the race. The third heat was a surprise, for Susie Clay won it in 2:41½, and made a dead heat of the fourth with Sorrel Jake in 2:43; Judge Bedle third, and Betsy King last. Darkness coming on, the race was postponed until next day.

On resuming on Thursday the postponed sweepstakes trot, in which Sorrel Jake had won two heats and made a dead heat with Susie Clay, and the latter had also scored one heat, a scene of rowdyism occurred only paralelled by that witnessed at Prospect Park Course on the previous Tuesday. The numerous backers of Sorrel Jake, finding the money they had bet on him in danger, assembled in front of the judges' stand, and demanded that either the mare Susie Clay, who had been advertised under the name of "Susan," should be ruled out for being fraudulently entered, or that all bets on the race be declared off. This was opposed by those who had backed the field against Sorrel Jake, and the judges at first decided that "all pools sold on the mare on Wednesday were off, but that all pools sold that day (Thursday) would stand;" explaining that those parties who had bet their money on Sorrel Jake, not knowing that Susie Clay was in the race, were also protected; while those who bet their money Thursday did so knowing that Susie Clay was in the race; for Superintendent Van Cott had publicly announced that the advertisement of "Susan" was an error, and that it should have been "Susie Clay." This decision created a sterm of execration and abuse from those who were backing Susie Clay, which lasted some minutes and caused the judges to squarely "back down," for they reversed their first decision, and now decided "that all pools should follow the race." This altered declaration elicited yells and threats from the disaffected Sorrel-Jake party, but finally the race was trotted, Susie Clay winning the fifth and sixth heats with the greatest ease in the reduced time of 2:35½, 2:39; thus showing, it was thought, that she had been "held in" in the previous heats.

The first regular trot on Thursday, Nov. 19, was a match for $200, mile heats, three in five, between Dan Mace's g. g. Carroll, in harness, and J. Phillips' b. m. Ella Madden, to wagon. The latter had the call in the betting at the rate of $50 to $40; but after Carroll had won the first heat in 2:48¼, it changed to $100 to $50 on him. Ella Madden won the second heat easily in 2:41¾, and at once became a better favorite than she was at the start. In one pool she brought $190 against $55 for Carroll. To the general surprise, Dan Mace won the third heat in 2:36; but this did not affect Ella Madden's position as favorite, although much shorter odds were now laid on her winning. She relieved the anxiety of her backers by winning the two next heats and the race in 2:34¾, 2:36¾.

The second race was also a match, being between Dan Mace's s. g. Little Dan, in harness, and J. Splan's b. g. Cheston, to wagon, for $250, mile heats, three in five. Little Dan was a favorite at 2 to 1 to witness a great horse-race, which is decided in a few minutes. But this is not the light in which to view the question. The fact is, we are in the midst of hard times; and half a dollar is more to us now—and will be for a year or two to come—than even a dollar was before the panic; and to this fact, mainly, is the falling-off in the attendance at matches during 1874 due. That there has been a loss of attraction through the doubt of fair and legitimate play between some nines, is unquestioned; but the main cause is the inability to meet the expense of witnessing two or three games a week at half a dollar admission. Most assuredly this cause has affected the attendance at matches in Philadelphia and New York, if not in Boston, Hartford and Chicago; and it will be well for club-managers this coming Spring to think well on the subject of a reduction in the tariff of admission to championship contests during 1875. Any change, to be effectual, must be unanimous, and also must be general throughout the season. No isolated cases will suffice to test the question. Given legitimate contests and a regular tariff of twenty-five cents admission, and we think the coming season would see a return to the old-time crowded fields. Of course, this matter of tariff is one the clubs themselves can alone act upon. It is not one that the Convention can fairly deal with. It will not do for the New York ground to charge half a dollar, and the Hartford or Philadelphia fields but a quarter of a dollar. It must be one price or the other throughout the country; and, in view of the financial condition of the people generally, a wise policy in this matter seems to point to the reduction of fifty per cent. as the thing to be done next season.

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Sept. 9, Live Oak vs. Arlington of New York	11 — 9
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Nov. 2, Live Oak vs. Boston of Boston	4 — 16

Total games played, 41; games won, 30; games lost, 11. Total runs made by Live Oaks, 532; by opponents, 301.

Of the games lost by the Live Oaks, five were with the best of professional clubs, and two with the Harvard College Clubs, in which the Live Oaks labored under the disadvantage of having two of their best players opposed to them, and being short two others.

THE SANTA CLARA CLUB RECORD.

The Santa Clara College Club of California played eight games during 1874, winning all but one, the club record being as follows:

May 17, Amateur vs. A. B. B. C.	58 to 16
Aug. 30, Amateur vs. A. B. B. C.	27 — 17
Sept. 3, Amateur vs. Eureka	26 — 12
Sept. 13, Amateur vs. Picked Nine	29 — 26
Sept. 17, Amateur vs. A. B. B. C.	28 — 19
Sept. 20, Amateur vs. Originals	15 — 16
Sept. 18, Amateur vs. Originals	30 — 10
Oct. 25, Amateur vs. Picked Nine	11 — 9
Totals	224 — 125

The club-averages of base-hits are as follows:

	Games.	1st B. Hits.	Aver.
H. T. Spencer, s.s.	8	38	4-6
H. Howie, 2d b.	7	28	4-0
C. Stanton, c.	8	31	3-7
A. Arriola, p.	8	30	3-6
J. Bernal, 1st b.	6	20	3-2
T. Dowell, f.	4	12	3-0
R. Remus, l.f.	5	13	2-3
H. Dinklage, 3d b.	7	15	2-1
W. Furman, c.f.	8	9	1-6

Secretaries of California clubs sending us season's averages will please make them out in the above form. Averages of outs and runs are useless statistics.

MEETING OF CHAMPIONSHIP COMMITTEE.—Mr. Houston, the chairman of the Championship Committee of the Professional Association, informs us that the Championship Committee of the National Association Professional Baseball Players will meet at Earle's Hotel, New York, on Nov. 25 (Wednesday), at 6 o'clock P. M.

THE T. B. F. U. S. CLUB.

We herewith present the past season's record of Bridgeport's Alphabetical Club, who claim the amateur championship of Connecticut. The club lost only two games with amateur nines, and were beaten five games out of six by professionals. The best games were those played with the Baltimores, 3 to 5, and the one in which they defeated the Atlantics, 9 to 1.

VICTORIES.

June 6, T. B. F. U. S. vs. Excelsiors of Waterbury, Ct.	20 to 1
June 15, T. B. F. U. S. vs. Athletics of New Haven, Ct.	17 — 5
July 2, T. B. F. U. S. vs. Etnas of Danbury, Ct.	29 — 0
July 4, T. B. F. U. S. vs. Montague of Brooklyn, N. Y.	16 — 0
July 22, T. B. F. U. S. vs. Independent of Norwalk, Ct.	23 — 5
July 24, T. B. F. U. S. vs. Eureka of Stamford, Ct.	30 — 0
Aug. 12, T. B. F. U. S. vs. Independent of Norwalk, Ct.	16 — 3
Aug. 17, T. B. F. U. S. vs. Confidence of New Rochelle, N. Y.	16 — 4
Sept. 1, T. B. F. U. S. vs. Atlantic, Professional, N. Y.	9 — 1
Sept. 7, T. B. F. U. S. vs. Union of Bridgeport, Ct.	10 — 9
Sept. 25, T. B. F. U. S. vs. Independent of Norwalk, Ct.	28 — 5
Sept. 26, T. B. F. U. S. vs. Modocs of Danbury, Ct.	38 — 3
Sept. 26, T. B. F. U. S. vs. Etnas of Danbury, Ct.	29 — 2
Oct. 7, T. B. F. U. S. vs. Yales of New Haven, Ct.	14 — 0
Oct. 7, T. B. F. U. S. vs. Osceola of Stratford, Ct.	15 — 6
Oct. 19, T. B. F. U. S. vs. Hartford, Amateurs	30 — 6
	343 — 50

DEFEATS.

July 18, T. B. F. U. S. vs. Hartford, Professionals	2 — 15
Aug. 6, T. B. F. U. S. vs. Allingtons of N. Y.	8 — 11
Sept. 2, T. B. F. U. S. vs. Mutual, Professionals, N. Y.	4 — 17
Sept. 10, T. B. F. U. S. vs. Reliance of Brooklyn, N. Y.	13 — 20
Sept. 23, T. B. F. U. S. vs. Baltimore, Professionals	3 — 5
Oct. 9, T. B. F. U. S. vs. Hartford, Professionals	2 — 19
	32 — 87

THE TURF.

TROTTING AT FLEETWOOD PARK.

There was only a thin attendance at Fleetwood Park on Wednesday, Nov. 25, to witness the three races announced to take place. The first was a match for $300, mile heats, best three in five, between Mr. Schultz's s. g. Bricks, to top wagon, and Mr. Dixon's s. m. Ice Cream, in harness. Bricks was the favorite, notwithstanding the way he was rigged, and the heavy, slippery track was decidedly against him. Ice Cream won the first heat in 3:14, but Bricks took the second and third in 3:07, 3:10, made a dead heat of the fourth in 3:01, and won the fifth and race in 3:05.

A wagon race, mile heats, best three in five,

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

Letters received for week ending 5 P.M., MONDAY, Nov. 23.

LADIES' LIST.

Andrews, Lillian
Aimee, Marie
Adonis & Venus
Adams, Sallie
Avery, Carrie 6c.
Brace, Eliza
Bernard, Mrs. Caroline R.
Burke, Nellie M.
Barrett, Nellie
Bartlett, Belle
Bridges, Mad. Jno. 13c.
Burke, Ione
Brown, Lovella
Beauchamp, Mrs. Emma 16c.
Burton, Clara
Butler, Kate
Bonfante, Marie
Bertine, Gussie C.
Campbell, Ida
Carpenter, Ida (of Holman Co.)
Case, Mrs. Wm.
Coleridge, Blanche (2) 6c.
Cook, Woeda
Coes, Mrs. Martha
Carle, Mad. Emma
Charles, Jennie (song-and-dance)
Christie, Frankie (variety "biz")
Craven, Winnetta
Casselli, Madame
Drayton, Allie
Dare, Leora
Dearden, Fannie
Denin, Susan
Dark, Lizzie
De Brent, Sadie
Du Vare, Lennie
De Forest, Zoe
De Vere, Mrs. Maude
Ellis, Hattie
Fontainbleau, Mlle (2)
Foy, Ida and Bertha (2)
Forest, Katie
Fitzpatrick, Mrs. J. H. (2) 3c.
Foy, Bertha
Howland, Nellie
Hunt, Ella
Hirschfield, Mrs.
Hamilton, Maude
Howard, Manager Mrs. G. C.
Herbert, Carrie
Holman, Sallie (of Holman Co.)
Howard, Katie (vocalist)
Jamison, Carrie
"J. D. A." (lady gymnast)
Kirby, Adelia
La Rue, Ella
La Fond, Florence
Love, Ella
Lavarnie, Carrie
Lynne, Augusta
"Lotta" (3)
Loder, Minnie Corbyn
Linden, Lillie
La Verde, Belle (of La Verde Child.)
Leola, Olive (with Washburn)
Little Nell (2)
Majilton, Miss (of Majilton Co.)
Mattice, Lula
Miaco, Mrs. Thos.
Murray, Mrs. J.
Maas, Mrs. Jas. 6c.
Myence, Miss E.
McDonald, Nellie (vocalist)
Morris, Clara
Morton, Ida
Montford, Lottie
Nagle, Julia Dean
O'Neil, Kathleen
Pierce, Hattie
Putnam, Katie
Peterson, Louie
Pieris, Nully
Poole, Kate
Rainford, Alice
Radcliffe, Sadie
Robertson, Blanche
Ruperte, Florence
Riel, Mrs. Alf. J.
Raymond, Augusta
Russell, Tillie (dancer)
Robinson, Julia
Swinburne, Marie
Selwyn, Blanche
Sharp, Kittie
Sanford, Lou
Stuart, Mattie (of Stuart Sisters)
Stemple, Lizzie
Sanderson, Mrs. J.
Sanford, Elice
Stowe, Ella
Sperry, Mrs. Nancy
Sutton, Helena
Scarsey, Addie
Street, Mrs. Martha
Stetson, Evelyn
Swift, Sallie (club "biz")
Smith, Mary
St. John, Kittie
Sylvester, Louise
Thompson, Carrie
Tannehill, Mrs. Nellie
Worrell, Sophie
Williams, Gussie (2)
Worrell, Irene
West, Nell
Wren, Martha
Warren, Agnes (of Warren Sist.) (2)
Wallace, Ada
Woods, Carrie (2)
Wilson, Mrs. Julia 3c
Wallace Troupe, Agnes
Walker, Mrs. L. H.
Walton, Emma
Zoe, — (ceiling-walker)

GENTLEMEN'S LIST.

Allen and Hart
Adams, Edwin (comed.)
Andrews, Thos. (circus "biz") 10c.
Arnold, O. T.
Austin, A. S.
Adams, Thos.
Allen Bros.
Adams, Billy (Dutch "biz")
Ames, Emile
Arnold, W. N. (2)
Antonio, C. W.
Anderson, Prof. Z. C. (2) 24c.
Boyd, Chas. (of Boyd & Scott)
Brown, E. B.
Baker & Farron
Bunty, Max (with Barnum)
Benoit, O.
Breban, Julian
Bidaux, Gustave (2)
Browne, Edwin
Blitz, Francois R.
Brown, Will R.
Blandowskie, Mons (ballet)
Brand, Prof. T. H.
Brand, T. A.
Brown, Ben (with Wagner)
Barcus, J. C.
Blanchard, Chas. A.
Bond, Pete
Bier, Sig. S.
Barr, S. S. (2)
Bokee, W. H.
Bolis, Enrico
Bonham, Prof. Melville
Bacon, Jno. Leslie
Bowditch, G. M.
Burnett, Alf. (2)
Brennan, R. A.
Bush, I. T.
Bosworth, Frank
Benton, Chas.
Burke, Jno. (with Maginley)
Brougham, Jno.
Chanfrau, Frank
Chappelle, C. Frank
Church, A. W.
Cassim, Jas.
Campbell, Bartley
Cazauran, A. R.
Carncross & Dixey's Minst.
Clark, Chas. (of Gt. East. Cir.)
Crane, Wesley S.
Clark, L. J.
Cameron & Keeler
Campbell, J. K.
Cameron, Jas.
Clodie, Albert
Cornforth, Harry
Cooke, Louis E.
Charles, Prof.
Carr, Frank H.
Cook, Wooda
Conway, Neil
Chace, Billy
Carlie, Horace S.
Chaffee, Geo.
Codona, Harry (circus "biz")
Carr, Danl. T.
Cardella, Mons. (ballet)
Charles, Prof. (music prodigy)
Cavanagh, Wm. B.
Cole, W. W.
Capolo, Sig.
Carle, Chas. 3c.
Coleman, T. R.
Costello, Fred (gymnast)
Courtright, Wm.
Cody, W. F. ("Buffalo Bill")
Carroll, W. B.
Chace & Davis
Cummings, Arthur
Dunbar, Mr.
Denier Troupe, Bus. Man'r Tony
Duffy, Edward S.
Dupont Bros.
Dykeman, Edward
Dunbar, E. C.
De Angelis, Jno.
De Vere Bros.
Diamond, Nat
Dunbar, Geo. W.
De Haven, Claude
Drum, Charlie 10c.
Davidson, J.
Dixon, T. B.
Devinear, Pete (minst. "biz")
Donniker, Jno. B.
Devere, Frank
Dumont, Frank (2)
Delmar, Jos.
Dalton, E. R.
Davidson, A. V.
Devere, Sam
Dupont, J. (gymnast)
Doris, Jno. (side-show "biz")
Delehanty & Hengler
Enleider, Geo. W.
Eckert, Prof. Jno.
Emmet, Jos. K.
Forrester, N. C.
French, Ed. (with Sher. Mack & Day)
Foley & Walters (2)
Fritz, Edwin
Forepaugh, Adam
Fox & Ward
Fox, Prof. (bird imitat.)
Ferdinando, Mons.
Foote, Jr., Wm.
Fitzsimmons, —
Fisher, C.
Ferris, W. H.
Farrar, Jno. V.
Green & Sadler
Gullifer, Cyrus
Griffin, Wm. (musician)
Garwood, Chas. H.
Gains, Robt. (musician)
Gerry, D. S.
Gaylor, Frank C.
Guy, H. (of Guy Family)
Gorton, Jos. (of N. O. Minst.)
Gould, Jno.
Girard, Sig. P.
Hammond, Jno.
Hicks, Wm. H.
Hyams, Nat
Hirschmiller, Jacob
Huthmann, Max
Hays, Jas. (of Georgia Minst.)
Hall, J. W.
Hasselbach, Fred
Henderson, Wm. (with Chanfrau)
Hellawell, Jas.
Hall, Mills
Holden, Frank (with Berry Bros.)
Holcombe, Chas. J.
Hawley & Sharp
Head, Harry C.
Hamilton, Wiley (2) "Harry"
Harper, Tom (2)
Hall, Rudolph (musician)
Hughes, Andy (comed.)
Hurd, Lew
Holly, Jas. (song-and-dance)
Hooper, Geo. W.
Howe's London Circus
Hanley, M. W.
Hindmarsh, Will J.
Harris, W. C.
Healey, Dr. Jno. E.
Heywood Bros.' Comb. 6c.
Hodges, D. B.
Holman Opera Co., Manag.
"J. D. A."
Jones, Darby (musician)
Jackley, M. H.
Kidder, E. R.
Kendall, H. A.
Kent, E. W. (2)
Keyes, D. A.
Kine, Barney (of Kine Bros.)
Kearney, M. (vocalist)
Leach, Isaac 6c.
Lawton, "Happy" Jack
Lang, Joe
Leopold, Ed.
Lafortune, Oscar
Lee, Gus
Lind, Karl
Leavitt, N. W.
Lannier, Manager
Levere, Leo (of Inter. Nat. Cir.)
La Moine, J. L.
Lemoine, Jeddie
Lennox, Geo. J. (2)
Langdon, T. J.
Leopold, Geo.
Larkin, J. H.
Loraine, Harry
Long, Wm.
Locke, E. A.
Lang, Sam (with Washburn)
Little, Chas.
McGill, Wm. (Mirr. of Ire.)
Magee, Jno. (pianist)
Moore, Geo. O.
Marrow, Herbert
Murphy, Jos. ("Help")
Marr, Billy
Mays, Lorenzo 3c.
Moore, Hamilton A.
Muzio, Mr. (of Strakosch Co.)
Martin, Saml.
Matthews, Chas. C.
Manning, Jno. (of Gt. East. Cir.)
McAllister, Prof. J. M.
Maynard, Harry W.
Moreina, G.
Maxwell, Geo.
McDonald, Jas. (2)
Maretzek, Max
Mask, Isaac G.
Moulton, Edward W. (2)
Milligan, Philip
Morris, Albert W.
Matlin, A. W.
Morris, Tom
Martinez, Eugene
Maginley, Ben (3)
McCann, W. F.
Mosarov, The. (gymnast)
McEvoy, Frank
Murphy, Con T.
Morse, J. T.
Moore, Little Eddie (2)
Magee, Jno.
Morris, Andy
Morrissey, Jno.
Miller, Bruce (musician)
Murray, Ed.
McClane, Frank A.
Mayer, Marcus R.
Menter, A. E.
Mautz, Julius (musician)
Moor, W. W.
Mourdant, Bob
Morris, Dan (Irish comed.)
Middleton, Hy. Jas.
Nickle, Robt. (illusionist)
Nash, Jolly John 3c.
Norris, Jos.
Nelson, Frank (musician)
Noble, Chas. F.
Nichols, Al
O'Lynn, Bryan
O'Brien, Jno. C.
Osborne, Jno. (with Lannier) 3c.
Odell, Willie
Praeger, Theo.
Pfaff, "Hankey" (musician)
Pullman Bros.
Phelps, Dr. W. M.
Phillips, W. F.
Peak, Eddie S.
Potter, Chas. A.
Pfaff, Conrad
Platt, Chas.
Perry, C. M. (agent)
Pike, Lipman
Pierce, Johnny
Rogers, Wm. A.
Roberts, N. D.
Roussell, Harry
Rator, S. M. (minstrel "biz")
Reynolds, Jas. (clown)
Rosario, Geo.
Robinson's Minst., Harry
Rhodes, Dan
Read, Chas. H.
Reese, Geo. E.
Robbins, Jason
Rogers, Nat
Randall, Wm. (musician)
Rowland, Jas. 4c.
Reilly, Michael K.
Runnells, Fred 10c.
Raynor, W. G.
Roche, Jas. (minstrel) 6c.
Reynolds, Jas. (of Rey. & Romer)
Rohmer, Oscar (musician)
Rankin & Castner
Ringold & Rockwell
Rudolph, Carl
Rogers, Loraine
Ryman, Add
Richards, Prof. (man-fish)
Russell, L. H.
Rixford, Henri (with Washburn)
Richards, Geo.
Rostetter, W. J.
Rutledge, J. P.
Sanford, Jas. (pantomim.)
Sweet, J. D.
Sayles, Jno. W.
Smith, Chas. (candy "biz")
Staab, Franz
Schwarz, Peter
Spires, Jno. H. 11c.
St. Clair, Chas. G.
Stanley, Burton
Scott, A. R.
Sarony, Mr. (with Nellie Daniels)
Sheppard, Wm.
Scott, Geo. H.
Stanley, E.
Silvers, E. (of Bishop's Seren.)
Spaulding, Wm. P.
Shirley, A. J. 3c.
Swift, Harry (banjoist)
Sanford, Saml. S.
Smith, W. H. (with Heywood's)
Schmidt, Fritz (with Bidwell)
Stirling, Jno. S.
Stede, Geo. K.
Shelley, Charlie
Sands, J. B.
Smith, Richard (scenic artist)
Spalding & McDonough
Shader, A. L.
Stimson, Alex. (juggler)
Sexton, M. C.
Stewart, Geo. W.
Stetson, E. T. (2)
Silva, I. (musician)
Stewart, S. S.
Saphore, Jno. L.
Stone, Bros. (magical "biz")
Smith, Chas.
Smith, "Doc." W. H.
Stetson, Harry R.
Sherry, Mr. (of Sherry's Comb.)
Thomas & Heeney
Trainor, E. H.
Treat, Geo. H. (Dutch "biz")
Tyler, Geo. H. (3)
Uffner, Frank
Unsworth, Billy
Volner, Geo.
Villa, J. F.
Warden, Ed. Adams
Woodfield, W. H.
Western, Dick (minst. "biz")
Wallace, Wm. Walter
Webb, J. C.
Witherbee, Chas. Francis
Webb, Jno. (dram. agent)
Willis, Oscar
Webb, Jno. H.
Washburn, E. S.
Whitcombe, A. J. 3c.
West, Frank
Willis, Rich'd
White, Geo. (musician)
Wallack, Jas. H
Wilson, Frank B.
Weiner, Saml.
Witherbee, L. E.
Ward, Ellis
Whitney, Jno.
Wilcox, Harry (circus "biz")
Wellock, Thos. (with Denier)
Webster & Kennedy
Webb, G. (of Lingard Troupe)
Winship, Jr., Geo.
Whitney, Chas.
Wallace, Jas. (musician)
Wallace, F. K.
Wagner, Cal (2)
"XXX"
Yates, Ben
Young, Chas. W.
Ze-Lem — (circus-rider)

INTRODUCTORY OVERTURE.

MONDAY, Nov. 23, '74.

Next to newspaper advertising, that which emanates from the pulpit seems to be most profitable. Before Brother Talmage opened his divine batteries against "the stage" and its belongings, the theatres in our sister city of Brooklyn were not turning away people for want of room to accommodate them; neither were our own places of amusement "crowded from parquet to dome;" but since the good man's clerical advertisements have been made public through means afforded by the press, an improved condition of financial affairs in our theatres has been made clearly manifest. Shrewd managers and equally cunning stars, seeing the advantages to be gained by a continuance of these pious assaults, have come to the aid of the saintly preacher, and have made answer to the arguments urged against amusements by the head and front of the Brooklyn Tabernacle. The result has been a general awakening on the subject of theatrical exhibitions, and those who never went to the theatre, now attend to see for themselves whether the dear brother is speaking the truth, while those who always went now go the more. This clerical attack, like the measles, is catching; and already the disease has reached the sweet City of Brotherly Love, that is hemmed in by the placid waters of the rippling Schuylkill and the gushing tides of the lovely Delaware. Jealous of the fame accruing to Brother Talmage, several eminent divines of the Quaker City were announced to open fire on the theatre in general, and "The Black Crook" in particular, Nov. 22. The most prominent of the assailants were John Chambers, the great war horse; Charles Wadsworth, who, a few years ago, during an entertainment given in Musical Fund Hall by the Old Folks, in the presence of an audience that crowded that place to its utmost extent, united in marriage two members of the Old Folks' Troupe, the bride and groom being costumed the same as they were while performing, and the reverend gentleman doing his share of the business in the most orthodox style, upon the stage of the hall; and the Rev. Mr. Magoon, a soft-shell Baptist in good standing. The effect of this pulpit-advertising will probably be to draw general attention to the merits of "The Black Crook," and create a public desire to witness the performance of a spectacle that has never made much headway in a city where little children are abducted with impunity. We have no word to utter against the dear brethren whom we have mentioned. Brother Talmage has no patent for this mode of securing notoriety, and the Quaker City divines are at full liberty to profit by his experiments. But O! how sweet to turn to that which has for its real object the public weal. While our pulpit orators are letting loose the vials of their wrath against the stage, and those who earn an honest living thereon, another Pastor, even Antonino of the Bowery, is exerting his influence in another direction, whereby he seeks to feed the hungry and harmonize all discordant tastes. While the pulpit is attempting to set brother against brother, endeavoring to engender civil strife with all its attendant horrors, our Bowery Pastor announces that on this Monday evening, at his temple, he will distribute to his patrons sixty real hams; not ham-fat, mind you, but sweet and pure hams of the first quality. Let us draw the curtain on these two opposite pictures; but, before doing so, let us invoke the poetic muse to indite a few lines anent

PREACHER AND PLAYER.

A precious time we've fallen upon,
When smooth-tongued, pop'lar preachers
Forsake the pulpit for the stage,
Like just so many Beechers.
A "Tall-Madge" takes the mimes to task,
And 'fore the footlights struts it;
And, as for his own show-shop now,
He virtually cuts it.
Suppose, by way of tit-for-tat,
Our actors mount the pulpit,
And there perform their monkey-tricks:
You bet they'd have a full-pit!

......"By *unanimous* desire" is the way Gilmore announces a concert in Philadelphia for Nov. 27. Supposing the same to be a *truthful* announcement, how will Gil. manage to accommodate all who may attend? ......Talking about church people, we'll tell you a little story about a deacon, Deacon Jones we'll call him for short. Although a member in good standing in the church, Jonesy takes in the shows now and then. Recently he attended a "seance" given by a magician, and at the close of the performance the professor announced that, for a small amount, he would teach those present a number of his tricks. Jonesy was in, and a collection was taken up "merely to defray expenses," and the lesson was given, the good deacon proving to be an apt scholar. Among the tricks he mastered was that of slipping a coin up his sleeve, and Jonesy got the thing down to an allspice, as we say in high-toned language. The next day was Sunday, but the deacon was unable to restrain his inclination to practice his little trick. So when the collectors of the revenue were passing round the contribution-box, one of them came to the tricky Jones. In pious meditation he held out a silver quarter over the pennies and five-cent pieces that lay so quietly in the box. The collector's spectacles fairly glowed with delight; but as he looked, expecting to see the suspended piece drop into the box, the quarter suddenly disappeared up Joney's sleeve! The collector's jaw dropped—he looked into the box, but the quarter was not there; he searched about on the floor, but in vain; and then a sickly smile wreathed his face. "Never mind," he said, "I'll find it after church;" but he didn't, and to this day Jonesy has the credit of putting a quarter in the contribution-box......Strakosch's Italian Opera hasn't achieved an undoubted success this time, and the "direction" doesn't wear that benign and satisfied air that illumines his face when the ducats come up lively. What is the precise cause of this operatic failure? [No, Jimmy, it is *not* a conundrum.] We'll tell you: high prices and cheap performances. In times like the present, even the wealthy classes won't pay three dollars to witness an opera. If Strakosch expects to do better in Philadelphia, where he goes next week, he will be sadly disappointed if New York prices are to rule there. Here, the opera has been a "lamentable failure."......"Time!" An "Unknown" is to spar with Joseph Coburn this week at Wood's Museum, in the play called "Round the Clock." The mystery that always surrounds an "Unknown," and the general desire to obtain knowledge of the mysterious one, should induce a large turnout of "the press and public."......The starry firmament of the Globe has been augmented by the addition of five *new* stars. Now, what is the use of going 'way off to Southern Africa to view the transit of a single star, when five stellar attractions can be studied all at once at *our* part of the Globe?...... Those actresses who rely on much jewelry, and an extra wardrobe of good clothes, are not meeting with their usual success this season. The people are beginning to doubt the genuineness of the jewels, and are inclined to number them among the versatile productions of the dollar-store. Alas! yes......The rumor is once more current that Sims Reeves the English tenor contemplates visiting this country. He had better give up the idea. Reeves is rather two cranky to suit Americans; and, besides, his voice must be pretty well worn by this time......"The Female Bathers" and the ladies of "The Turkish Harem" leave Robinson Hall at the close of this week, and take up their quarters and halves at Terrace Garden; but this announcement will have no terrors for the lovers of the "beautiful and true."......Carl Schurz is to lecture on "Educational Problems" some time this week. Should Carl solve these problems, who will solve Carl? We shall expect to receive a chromo with each successful solvent......Another Carl, Formes, whom reckless papers tried to kill off some time ago, still lives; and, to give proof of this fact, he is to appear in concert at Steinway Hall next Sunday evening. *Vive le Carl Formesy!*......As truthful chroniclers of the times, we may be pardoned for announcing that a number of actors persist in wearing moustaches, despite Augustin Daly's pronunciamento......Last week our police dove into the dives that enliven Chatham and William streets when twilight dews are falling fast, and many free-thinkers and free-singers were, by general request, "taken in." As many ignorant people have been taken in by divers sirens, but little sympathy is felt for the latter......Strange things are happening throughout the world of which materialized spirits give us no premonition. In THE CLIPPER issued on Tuesday last, appeared some beautiful lines eulogistic of Mister William Birch. On the following day William was taken down with lumbago. What next? And this reminds us that the Frisco boys, with a due regard for public morals, state that "People who have religious scruples about attending theatres can come and see the innocent minstrels." And yet there are preachers who are so lost to all the finer feelings as to publicly denounce innocent minstrels......"The Officer of Fortune" is the latest sensation announced for production at the Fifth-avenue Theatre. And now, we presume, every officer in the police-department will be going to Daly's to see which of them it has reference to......Thanksgiving has the approval of our theatrical managers, and they will observe the day with general joy. "Nay, more," they are willing that President Grant should appoint a thanksgiving day once a week. And still preachers talk disparagingly of the stage......It is not true that the comedian James Lewis was *compelled* to sacrifice his moustache in obedience to the custom of old-time comedians. There are too many lies of this kind going about, and, for one, we are determined to nail them to the counter, or "hurl them in their teeth," we are not particular which......Among the dancers in "The Black Crook," at the Grand Opera-house, is a Miss Darke, about whom the managers have continued to keep Darke for some time......This scene actually transpired in one of our hotels a few days ago:—A son of Thespis had just arrived, and, anxious to get his traps, as he was engaged to perform that evening, he said: "Here, porter, hurry up, and get my baggage in." "Where *is* yer bag o' gin?" queried the confused porter. "Then the band began to play."......"Our Jim" does not have a very exalted opinion of John T. Raymond, because, he says, he does nothing but *sell us*...... The "sacred concert" at the Bowery last evening included "Joan of Arc" and "The Convict's Vengeance." The latter is said to have been performed in quite a natural manner......Isn't it about time that the profession struck against Sunday evening performances? What good can be accomplished by their continuance? No good, but much injury. Let the actor have at least one evening to himself. Managers may derive a few dollars from this Sunday business, but they will lose more than they gain before the season terminates. Sabbath performances in the Northern cities can only be made popular at the expense of the good name of the entire profession. If managers do not put a stop to them, the law will...... And talking about "sacred concerts" and such rubbish, reminds us that the Italian-opera people are "on it." And this induces us to gush about one of the latest and most prominent of our lyric artists:

ABOUT ALBANI.

A question's rais'd in town of late
That agitates the croakers;
And sets the active brains to work
Of our newspaper jokers;
'Tis whether our new singer came
From Naples or Killarney,
Or's Yankee born; the answer's plain,
For isn't she *All-Barney?*

CITY SUMMARY.

THE FIRST APPEARANCES of Prof. Carlisle and Little Georgia, Annie and Andy Hughes, Griffin and Rice, and Venus and Adonis, and the reappearance of Miss Lou Sanford, comprised the additions to the company at Tony Pastor's on Monday, Nov. 16. Prof. Carlisle and Little Georgia did some wonderful acrobatic feats with skill, ease and precision. Annie and Andy Hughes were advantageously seen in a musical Irish sketch, during which they did some lively clog-dancing, and subsequently Annie Hughes danced a jig, which was favorably received. Venus and Adonis gave their excellent velocipede performances, and afterwards danced a *pas de deux*, winding up with the cancan, which pleased the audience greatly, as was evinced by the applause. Griffin and Rice were up to their usual standard in songs-and-dances. Lou Sanford sang with commendable effect several serio-comic songs. In addition to these performances Tony Pastor sang an excellent medley, "The Lover's Wish," and, for the second time this season, "The Song of the Stereoscope." Herbert and Little Joe Cawthorne gave "The Echo Band," and, later in the evening, Herbert and Billy Barry performed the act called "The Old Man's Drunk Again;" Larry Tooley sang Dutch character songs; and the sketches of "The Old Clock," "The Last of the Mohicans," and "The Flower-girl of New York" introduced the other members of the company. Attendance fair. Ladies are now admitted free on both Tuesday and Friday evenings, and boys are admitted to the gallery at all times for 15 cents each. Tony is about introducing a new feature for the Friday matinees, and that is, to permit amateurs and novices (who think they have talent for some specialty performance, and are anxious to go on the variety stage) to perform in public. This week Charles Young, Borthwick Reid, the Martinetti Children, Nellie Forrester, and Alex Clafferty are to appear. On Nov. 23 Tony Pastor is to distribute by lot sixty hams among the audience.

JAMES S. MAFFITT, the Langlois Brothers, and J. H. Budworth were added to the forces of the Theatre Comique on Nov. 16. J. S. Maffitt impersonated a Comanche chief in a series of tableaux vivants entitled "The Comanches, or Perils of Frontier Life," which were very effective and pleasing. Mr. Maffitt's facial acting was excellent. The Langlois Brothers who reappeared together after many months' separation, performed with great precision and skill a number of difficult juggling feats, which elicited fervid applause. J. H. Budworth, attired in evening dress, sang a number of comic songs during which at intervals, he gave imitations of noted actors, the excellence of which secured the approbation of the audience. An original Irish sketch by Harrigan and Hart, performed by them with the assistance of J. Bradley, and entitled "The Clanceys," proved quite mirth-provoking. The characters are excellently well delineated, the dialogue is brimming with wit, and the situations are ludicrous. Songs by Jennie Engel and Alice Bennett, dancing by Kitty O'Neil and John Williams, banjo-songs and witticisms by William Carter, and the sketches of "Old Uncle Pete," "The Newsboy," with Harrigan and Hart in both, and "Hemmed In," with Charles White as the chief character, filled out the bill. This week John Wild, Diamond and Ryan and "Jolly" Nash are to reappear, and a new negro act by John Wild, entitled "The Lunatic," and new sketches by Harrigan and Hart called "Post no Bills" and "The Raffle for Mrs. Hennessy's Clock," are to be performed. A large business has been done.

NO CHANGES occurred at the Hippodrome since our last report. The attendance has been fair. "The Congress of Nations" was withdrawn after Nov. 21. This week the Jackley Family begin an engagement, and an oriental spectacle of "A Fete at Pekin, or the Holiday of the Celestials," is to be produced.

THE FIFTY-EIGHTH NIGHT and the sixty-eighth performance of Col. Mulberry Sellers by John T. Raymond took place at the Park Theatre on Nov. 21, and the attendance continues undiminished. From present appearances Mark Twain's drama bids fair to run one hundred nights.

JOSEPH JEFFERSON continued to act in "Rip Van Winkle" at Booth's Theatre, to good business, until Saturday evening, when Miss Kate Field made her second appearance on the dramatic stage, repeating her impersonation of Peg Woffington in "Masks and Faces." Frederick B. Warde acted Sir Charles Pomander in place of Eben Plympton, seen in the previous cast. The present will be the last week of Mr. Jefferson's engagement, and on Nov. 3 J. S. Clarke will reappear upon the metropolitan stage, after an absence of nearly five years, acting Major Wellington De Boots and Toodles.

AT THE LYCEUM THEATRE, on Nov. 16, an English version of "La Fille de Madame Angot" was sung for the first time here by the Soldene Troupe. The opera was beautifully mounted, and the cast was far more effective than that given to the previous production. All the popular airs were loudly encored; the conspirators' chorus was redemanded some half a dozen times, and in the spirited finale of the last act Miss Soldene elicited a storm of applause. The concerted pieces were finely given, and the orchestral music was noteworthy for its excellence. In short, the entire performance was highly successful. Miss Emily Soldene unquestionably gave the best impersonation of Mlle. Lang that has been witnessed upon the local stage, and she appeared to greater advantage than in the role previously embodied by her. Miss Robson gave a spirited rendering of Clairette, both vocally and dramatically, her clear-toned and sweet voice being heard with marked advantage in the best arias of the opera. Mr. Beverly made a very favorable impression as Ange Pitou, being quite a clever actor, and possessing a remarkably sweet tenor voice. The other characters were satisfactorily performed. On Monday evening the auditorium was fairly filled; but the attendance speedily increased, and during the remainder of the week an excellent business was done.

THE RIGHTS OF THEATRE-TICKET HOLDERS.—Comparatively few persons who patronize our theatres are fully aware of what rights they have in such places. Theatres are generally erroneously regarded as public places, to which anyone, after having purchased a ticket, may demand admission; and the spectators think that the managers and attaches of the theatre become, for the time being, their servants. Persons who purchase a simple admission ticket not infrequently demand a seat, and talk loudly of legal redress, or of writing a letter of complaint to some daily journal. Within the past few months several letters of this ilk have appeared in print. *The Albany Law Journal* gives what it says is the law on this subject, which we reprint, believing that it will be of interest to our readers:

A holder of a ticket of admission to the Cushman farewell performance in New York, last week, writes to a daily paper, complaining of the usage which he received in the theatre, and of his final ejection on not complying with what he considers outrageous regulations. He also complains of the custom on "state" occasions of the theatrical managers selling more tickets than they can accommodate persons. However reprehensible the regulations and practices of the managers of places of amusement may be, both in reference to the sale of tickets and the treatment of the holders, there seems to be some misapprehension among ticket-holders as to their legal rights. The authorities upon this point are not uniform, but they go to show that a ticket is a mere license, and liable to be revoked at any time—at least, before the holder has taken his seat and the performance begun. The sale of the ticket is also with the implied reservation that the holder will comply with the regulations of the theatre or other place of amusement in reference to reserved seats, etc. If a ticket-holder is ejected from a place of amusement, his action is, on the contract, to recover the amount paid for his ticket. But he cannot recover for an assault and battery. Again, if the performance fails to come off, the ticket-holder could scarcely recover damages therefor. To hold that the manager or proprietor, by the ticket, binds himself to produce the play advertised, and also to give everyone who enters liberty to do as he pleases, would be going further than the authorities warrant. If it is designed to change the rule that tickets for places of amusement are anything more than licenses to enter upon real estate, revocable at any time on refunding the price of the ticket, the Legislature should be applied to for that purpose.

By the above it will be seen that a manager of a theatre, by his agents, may refuse to sell a ticket to any person or persons who may be obnoxious to him; that even after the ticket is sold he may refuse to admit the holder; or after the holder has obtained admission to the theatre, he may be ejected, provided the purchase-money be tendered to him, and that he has not taken his seat, and the performances are not going on. The manager can make such rules and regulations for his theatre as he chooses, and the purchaser of a ticket must comply with them. A later issue of *The Albany Law Journal* contains the following, which is self-explanatory:

In reference to our remarks last week on the rights of ticket-holders at places of amusement, it may be noticed that the Legislative Assembly of the District of Columbia, in June, 1873, passed an act providing that the proprietors of places of amusement should not sell reserved seats after the opening of the place for admission to the performance. This law was disregarded, and the proprietors continued to reserve seats and sell tickets for them after the opening of the doors. Proceedings having been instituted against the proprietors, it was held that the act was not of the character of a police regulation, but was an unwise, vexatious and unlawful interference with the rights of private property. The design of the act was evidently to protect the holders of non-reserved tickets, whose chances for getting a good seat were diminished by the prevailing practice of selling reserved seats after the doors opened.

PENDY, Ethiopian comedian, sails for London on or about Dec. 19, to play with Moore & Burgess Minstrels.

AT THE ANNUAL BENEFIT of the Roman Catholic Orphan Asylums, two performances were given at the Academy of Music on Thursday, Nov. 19, in presence of audiences which crowded the auditorium to excess in every part. At the matinee, the Fifth-avenue Theatre Company performed the third act of "Masks and Faces," after which the Seventh-regiment Band performed selections; members of Wallack's company were seen in "To Oblige Benson;" La Jeune Bonnay gave a concert on the Xilophone; from the Globe Theatre, Harry Kernell gave his Irish specialties; Adah Richmond, serio-comic songs; and Jenny Worrell and Harry Richmond, "Schneider's Courtship;" Dan Bryant's Minstrels wound up the entertainments with a first-part. In the evening, members of the Fifth-avenue Theatre Company performed "The Good-for-nothing;" The Boys' Band from the Catholic Protectory, Westchester, gave a medley of Irish airs; Sol Smith Russell gave several of his character-sketches; Miss Reed sang an aria from "The Barber of Seville;" Mr. Mollenhauer performed a violin solo; Miss Heilbron, a fantasia upon the pianoforte; Gus Williams, his Dutch songs and witticisms; the Walhalla Brothers, parlor gymnastics; Prof. Alex Davis, ventriloquial conversations; Lillie Eldridge and F. B. Warde performed the balcony scene from "Romeo and Juliet;" Tony Pastor sang comic songs; Harrigan and Hart gave "Patrick's-Day Parade;" and the farce of "My Neighbor's Wife" closed the performances.

MACKIN AND WILSON, who did not appear at Niblo's Garden on the occasion of the recent benefit of the B. P. O. of Elks, send us the following letter concerning the matter:

NEW YORK, Nov. 18, 1874.

MR. FRANK QUEEN.—DEAR SIR.—Your issue of Tuesday last, in the criticism of "The Elks' Benefit," speaks of the non-appearance, as advertised, of Mackin and Wilson, and seems inclined to blame those parties for it. The facts are these: We were detained, on the morning of the Elks' rehearsal, at the place where we are playing (San Francisco Minstrels) by a long rehearsal, and when we reached Pastor's we found no one there. A few minutes with the leader of the orchestra being all the rehearsal necessary, we informed the stage-manager of the fact, and was, in turn, informed by that gentleman that he *heard* we were not coming, and had two parties in our place. Hoping that you will do us justice by giving publication to this letter, we are yours, very respectfully, MACKIN AND WILSON, San Francisco Minstrels.

THE MUSICAL PROGRAMME for the week has been one of particular brilliancy, appealing to all tastes, from the æsthetic to the mere melody-lovers, and offering for musical digestion a variety of material, from the solemn and stately strains of the Manzoni mass to the tympanum-tickling tunes of the opera-bouffe. At the Academy of Music, the Strakosch Italian Opera Company, with Mlle. Emma Albani, performed in "Martha" on the 18th and "Mignon" on the 20th, and gave as one of the musical events of the season Verdi's "Grand Mass di Requiem" on the 17th. On Nov. 23 "Ernani" was offered, with Mlle. Maresi as Elvira and Sig. Carpi as Ernani; and "Lohengrin" is underlined for the 25th, with Mlle. Albani as Elsa. Thanksgiving evening will witness the only appearance at this house of Carl Formes, the well-known basso, who will on this occasion appear in "Il Barbiere di Seviglia;" and Friday is announced as the last night of the season, and farewell night of Mlle. Albani, who will make her last appearance at the matinee on Saturday. Grand "sacred concerts" were given on Sunday, Nov. 22, at the Grand Opera-house, with the Strakosch Italian Opera Company in "Il Trovatore;" Terrace Garden Theatre, with Mlle. Aimee and Opera-bouffe Company in "La Grande Duchesse," and at the New York Stadt Theatre, with Lena Mayr and German Opera-bouffe Company in "Die Fledermaus." On Monday, Nov. 23, a testimonial concert was tendered to S. B. Mills the pianist at Steinway Hall, for which occasion a strong array of musical talent was announced. There is underlined for the present week, J. N. Pattison's piano-forte recital and lecture on Handel at De Garmo Hall on Thursday; Theodore Thomas' symphony concerts at Steinway Hall on Friday afternoon and Saturday evening; a concert at the Twenty-second Regiment armory on Saturday evening, given by Bandmaster Gilmore to commemorate the anniversary of the organization of the present regimental band; the announcements of Italian Opera before mentioned; and last, though not least, the continuance of the successful English version of Lecocq's popular and melodious opera-bouffe of "La Fille de Madame Angot," interpreted by the Soldene Troupe at the Lyceum Theatre.

"THE HEART OF MID-LOTHIAN" was produced for the first time at the Fifth-avenue Theatre on Saturday evening, Nov. 21, in the presence of a large and fashionable audience. It was mounted with freshly-painted scenery of a beautiful description, and, as a whole, was well acted, barring that it dragged somewhat upon the first representation. Charles Fisher as David Deans was simple, natural and earnest, and in his pathetic scenes he struck a sympathetic chord in the hearts of his auditors. Hart Conway gave a very satisfactory impersonation of Geordie Robertson. Louis James as Mr. Fairbrother, the counsel for the defense in the trial scene, acted with much animation, and his quiet sarcasm and raillery in replying to the remarks of the opposite counsel, created no little laughter. George Devere as Sharpitlaw, the counsel for the crown, was quiet and dignified. James Lewis presented a comical view of the Laird o' Dumbiedykes; J. W. Jennings and James Peakes as the two highwaymen, Frank Leavitt and Pat Ryan, were respectively good; Owen Fawcett gave a life-like picture of the English flunkey, Mr. Archibald; Frank Hardenberg's conception and embodiment of Ratcliffe the jailer were excellent, being an admirable mixture of severity and gentleness; and the other male parts were satisfactorily performed. Mrs. Louise Allen's portrayal of Jeannie Deans was simple and touching, and she frequently elicited the approbation of the audience; notably so in the scene depicting her interview with the Queen. Effie Deans found a charming representative in Miss Nina Varian, whose acting was quiet and effective. Miss Fanny Davenport failed to catch the true spirit of Madge Wildfire, her impersonation lacking weirdness, and she conveyed the impression that she was sane and only simulating insanity. Miss Emily Rigl's lack of regal dignity as Queen Caroline of England was more than condoned by her youth, beauty and grace of manner, and Mrs. G. H. Gilbert gave an excellent and thoroughly artistic picture of Meg Murdochson. The tableau at the end of the trial-scene was a realistic reproduction of the famous historical painting of "The Trial of Effie Deans," and was very effective. The action at the end of the play during the attack upon Tolbooth was somewhat marred by the lack of energy evinced by the supernumeraries. "Masks and Faces," in which Mr. Eytinge acted Colander in place of Sol Russell, was repeated on Monday and Wednesday evenings; "The School for Scandal," with D. H. Harkins as Charles Surface instead of George Clarke, and Frank Chapman as Trip in place of Sol Russell, was given on Tuesday and Thursday evenings and Saturday matinee, and on Friday evening "Everybody's Friend" constituted the bill. "The Officer of Fortune," which is now attracting great attention upon the Parisian stage, is underlined for speedy production.

MAFFIT AND BARTHOLOMEW, the well-known pantomimists, have dissolved copartnership, and Mr. Bartholomew sailed for England on Nov. 14, where he goes to pursue his profession—not, however, as Pantaloon, but as Clown. The cause of the separation was that Mr. Bartholomew was dissatisfied with acting Pantaloon, and believes that he can be more successful in impersonating clowns.

THE GRAND OPERA-HOUSE is to be opened for a season Nov. 23, when "The Black Crook" is to be produced in gorgeous style. The premiere dancers will be Mlles. Lupo, Bonfanti, and Katie and Emilie Kiralfy. The dramatic cast will include Eliza Weathersby, Annie Kemp Bowler, W. L. Street, and George Atkins. Among the specialty artists will be the Lenton Family, who will make their first appearance in this city, the twin sisters Vaidis, the London Madrigal Boys, and the Ulm Sisters.

A LARGE BUSINESS has been done at Robinson Hall since our previous notice, every available foot of space being occupied nightly. A sensational sketch called "The Turkish Harem" was the only novelty, and it served as an introduction to the cancan. "The Female Bathers" continued a feature, and a quite enjoyable female minstrel first-part was given. The present will be the last week of the season at this hall, but the performances will be continued at the Terrace-garden Theatre, commencing Nov. 30.

BILLY BIRCH was taken ill with lumbago on Wednesday, Nov. 18, and has since been confined to his bed. His place on the end, and in the sketches, at the San Francisco Minstrels, was quite satisfactorily filled by Add Ryman. "Don't Forget the Old Folks," sung by A. H. Pelham; "The Dear Little Shamrock," by D. S. Wambold; and "Dear Letters from Home," by Carl Rudolph; comprised the changes in the first-part, and "Shakespeare and Bacon Illustrated" and "Trials" in the olio. Business continues good.

MACCABE concluded his season at Steinway Hall with the performances of Nov. 21. After giving his entertainment, "Begone, Dull Care," for a couple of weeks, in the neighboring cities, he will return and commence a season at Robinson Hall.

WHEN JOHN S. CLARKE, the popular comedian, first went to London, Eng., Sterling Coyne, the author of "Everybody's Friend," rearranged that comedy for Mr. Clarke, and it was produced under the title of "A Widow Hunt." Mr. Clarke paid the author for the comedy £200 ($1,000), and it is now his sole property by right of purchase.

MISS ALICE PLACIDE and Dashing Charley began an engagement at Wood's Museum on Nov. 16, presenting "Little Rifle," which was given at all the evening performances, and the Wednesday and Saturday matinees, to fair business. On Friday evening the drama of "The Three Thieves" was added to the programme, and continued on Saturday. At the customary matinees "Uncle Tom's Cabin" was performed. This week "Round the Clock" is to be acted, at both the matinee and evening performances. Miss Belle Howitt has been especially engaged to act Mrs. Tarter, the character originally written for and impersonated by Mrs. John Wood on the first production of the play at the Grand Opera-house.

PROF. J. L. DAVIS, with his school of educated dogs; Nell West Davis, vocalist; and Chas. L. Davis, specialty artist, sail for Havana, Cuba, Nov. 24; thence to the City of Mexico, returning to New York in March next. See card.

WILLIAM TAYLOR, for many years first assistant boss canvasman for P. T. Barnum, died at his home in this city on Nov. 17. The deceased was well known among showman, and was a special favorite with Mr. Barnum. His funeral took place Nov. 19 from the Episcopal church at the corner of Fourth avenue and Twenty-first street, and was numerously attended by his professional friends and acquaintances.

SOL SMITH RUSSELL, Nully Pieris, Alice Harrison, and Emma Day were the additions to the forces at the Olympic Theatre last week. Mr. Russell, who has abandoned the dramatic stage, was warmly welcomed upon his appearance, and his impersonations of Miss Dorcas Pennyroyal, a spinster of doubtful age, and Tommy Boggs, who read his composition on "The Hoss," kept the audience in an almost constant state of laughter; and later in the evening he gave with like result his facial delineations—an imitation of John B. Gough and a representation of a timid schoolboy speaking "his little piece." Mr. Russell is one of the best performers in this line now before the public. Nully Pieris and Emma Day received the approbation of the audiences for their vocal efforts, and Alice Harrison gave Dutch character songs and Tyrolean echoes, assisted by S. Holdsworth, and acted with much vivacity the character of Happy Billy in the closing sketch, called "To-day, or a Trip Around New York," written by Manager Poole, and then acted for the first times. A marked increase in the business is noticeable. The other acts included Gus Williams' Dutch character songs and funny stories, a jig by Master Barney, "The Living Fountain," "The Ashantee Recruits" by Tierney and Cronin, and the sketches of "A Remittance from Home" and "A Slippery Day," introducing Rickey, Barney and other members of the company. This week the fresh appearances will be William Courtright, Sanford and Wilson, and Alice Somers.

THANKSGIVING MATINEES are announced at nearly all of our places of public amusement.

MISS JENNIE WADE, Jimmy and Dollie Emerson, Tommy and Lottie Winnett, Sergeant Burke and the Devere Brothers comprised the fresh appearances at the Metropolitan Theatre on Nov. 16, where a fair business was done. Miss Wade, who has a pleasing appearance and dresses with much taste, made only a moderate success as a serio-comic vocalist. Jimmy and Dollie Emmerson performed an Irish sketch called "O'Connell's Dream." They are fair singers and dancers, but they should pay a little more attention to their costumes. Subsequently Dollie Emmerson gave a song-and-dance. The Winnetts gave their Dutch character specialties, including "Fritz and Katrina," "The Two Schneiders," and imitations of drum-playing with their wooden shoes while dancing. They are good vocalists and excellent dancers, and their efforts were liberally applauded. Sergeant Burke in his "Lightning Drill" accomplished the most difficult manœuvres with a musket, his movements being very quick and graceful. The Devere Brothers gave their illuminated clog-dance, which we have frequently reviewed, and later in the evening Tommy Devere gave German songs-and-dances. The other acts included the cancan, Ala in his shooting bound, comic songs and a bone-solo by John Goodman, a clog-dance by Master Stevie Sarsfield, and "The Forlorn Travelers" by Harry Hart and George Warren.

FRANK KERNS, the well-known Ethiopian comedian, left for Savannah, Ga., at four o'clock P. M., on Nov. 23, by rail. Thence he will go by steamer to Enterprise, Fla., to pass the Winter.

AT THE GLOBE THEATRE, a fair business has been done since the opening. Last week the entertainment commenced with the Ethiopian sketch entitled "The Boy of the Period," followed by Harry Kernell in Irish comicalities and songs-and-dances; Walter Bray, in his delineations of the character of the Southern darky; the Walhalla Brothers, who did some clever feats of hat-spinning; Richmond and Kernell, in songs-and-dances; William Fredericks, who performed many difficult feats upon a running globe; Foley and Wade in the duet "The Little Log Cabin in the Lane;" Adah Richmond, whose serio-comic songs met with much favor; "The Four Prophets," by Richmond, Kernell, Foley and Wade, who, in response to an encore, gave a very comical burlesque scene of tragic acting; Zoe Zeonetti and Mons. Reveni, who performed with grace and ease a variety of difficult feats upon the high trapeze; Pete Cannon, who was liberally applauded in Irish character songs, with witty dialogue interlarded; a burlesque lecture by Harry Richmond, some portions of which were mirth-provoking; the Weston Sisters—Flora and Jennie—who gave double songs-and-dances, accompanied with rapid changes of rich and elegant costumes, and who were thrice recalled; and the sketch of "The Lakes of Killarney," introducing D. Thompson, Cora Adriana, Nellie Young, and Jennie Worrell, not otherwise seen.

"WILDCAT NED," a four-act drama, and Donald McKay and a number of Warm Spring Indians constituted the attractions at Niblo's Garden since our last report. All of these have recently been reviewed in these columns. The dramatic company included G. H. Waldron, C. L. Farwell, Lewis Mestayer, George Middleton, James Dunn, Shirley France, W. H. Hamilton, J. W. Thoman, Mr. Williams, the Misses Kate Frazer Fox, Nellie Jones and Johnson. The attendance was light during the early portion of the week, but subsequently increased to respectable proportions. Nov. 23, afternoon and evening, the performances will be for the benefit of E. Eddy, and he will appear in a round of his best characters during the rest of the week. Little Fay Templeton, who has returned from the Pacific slope, will commence an engagement on Tuesday evening.

WILLIAM M. SAUNDERS, the stage-carpenter of the Union-square Theatre, died at his residence on Thursday morning, Nov. 19, after a brief illness, in the 46th year of his age. He had been connected with the stage-department of Laura Keene's, the Olympic, Wallack's and other first-class theatres, and was a skillful workman, faithful in the performance of his duties, and popular with all the professional persons with whom his duties brought him in contact. He leaves a widow in destitute circumstances. His funeral took place on Sunday, Nov. 22, at two o'clock, from the Church of the Transfiguration ("The Little Church Around the Corner"), under the auspices of New York Lodge No. 1, B. P. O. Elks, of which deceased had been a member. There was a large attendance of professionals, among whom we noticed Miss Clara Morris, Mme. Ponisi, Nina Varian, Messrs. A. M. Palmer, D. H. Harkins, Claude Burroughs, T. E. Morris, E. A. Locke, J. W. Thorpe, Hart Jackson, John Mathews, Welsh Edwards, John T. Raymond, E. Gouge, H. W. Montgomery, Col. T. A. Brown, Charles Wheatleigh, and others. The remains were placed in a vault in Cypress Hills Cemetery, prior to being interred in the lot belonging to the B. P. O. Elks.

"JANE EYRE," which was withdrawn from the boards of the Union-square Theatre when at the very height of a successful run, in consequence of a prior contract entered into by the management to produce "The Sphinx," was reproduced at that theatre on Nov. 16, Miss Charlotte Thompson giving her charmingly natural and artistic impersonation of the heroine. The only changes in the cast were McKee Rankin, who gave a satisfactory impersonation of Lord Edward Rochester; F. F. Mackay, who invested Mr. Brocklehurst with much character; and John Parselle, who gave an effective performance of Col. Dent. The attendance has been good, and no change will be made until the production of "The Two Orphans" on Dec. 7.

BUT VERY FEW CHANGES were made in the programme at Bryant's Minstrels during the expired week, and these included "You Never Miss the Water till the Well Runs Dry," sung by Fred Walz in the first-part; and a comic banjo-scene called "The Echo," performed by Dan Bryant and Nelse Seymour; and "Pretty as a Picture," a song-and-dance by Hegan and Emerson. The business continues good.

DR. M. HERRMANN, illusionist, is still performing at Grand Central Hall, Forty-second street.

MR. AND MRS. BARNEY WILLIAMS have returned to this city from Boston, Mass., where they concluded on Nov. 14 one of the most successful engagements, in both an artistic and a pecuniary success, ever played by them in that city, where they are great favorites. They will be occupied during the next few weeks in installing themselves in their magnificent residence in Thirty-eighth street, which had been occupied by other parties during their sojourn on the continent of Europe, and during January, 1875, they will reappear upon the stage at the Walnut-street Theatre, Philadelphia, Pa.

REGARDING CHARLOTTE CUSHMAN'S FAREWELL of the metropolitan stage, recently announced at Booth's Theatre, the appended letter written to a gentleman of Boston, Mass., may throw some light upon the matter:

NEW YORK, Oct. 24, 1874.

MR. DEXTER SMITH.—Dear Sir.—I am in receipt of your note of the 14th, which absence from town has prevented my receiving sooner. In answer to your inquiries, I can only say that I am about acting a series of engagements in various places, which will probably be the last of my dramatic performances; but with regard to the place where I shall take my final farewell of the stage, or whether I shall ever take any formal farewell, anywhere, it is impossible for me to say.—Yours very truly, CHARLOTTE CUSHMAN.

DRAMATIC.

Managers, Agents, Doorkeepers, and Others

Are respectfully requested not to extend any courtesies or information to persons claiming to be correspondents of THE NEW YORK CLIPPER, unless they can exhibit a card of a LIGHT GREEN COLOR, with an engraving of THE CLIPPER BUILDING on one side, and on the other the name of the city, correspondent, etc., signed by the proprietor of the paper, with the stamp of the office, and date of Sept. 1, 1874, affixed thereunto, each card running for six months. Every authorized correspondent is supplied with a card of the above description, and has no authority to use any other upon our behalf. Managers will save themselves from imposition by demanding an exhibition of said card, and refusing to accept any excuse whatever for its non-production. The card is not transferable; and if it be presented by any person other than the one whose name it bears, managers and others will confer a favor if they will retain it and mail it to this office.

Persons applying for the position of correspondent are respectfully requested to consider SILENCE A NEGATIVE.

LITTLE EDDIE MOORE, child artist, advertises that he can be engaged.

AN ACCIDENTAL GATHERING OF AGENTS.—On Nov. 16 the following agents met one another at the billposter's office in Auburn, N. Y., whither they assembled to bill future performances of the various companies which they represented: J. E. Ogden, the representative of the "Buffalo Bill" Company, George S. Sydney of the Wallace Sisters Company, W. J. Chappelle of Washburn's Last Sensation, J. J. Showles of "Wrestling Joe" Combination, Charles Melville of the Bessie Darling Company, Frank Gayler of the Union-square Theatre Combination, and C. W. Dugan of John Thompson's Company. The companies performed and are announced there as follows: Nov. 20, Bessie Darling's at the Opera-house; 21, "Wrestling Joe" at the Opera-house, and the Union-square Company at the Academy; 23, Washburn's Last Sensation at the Opera-house, and "Buffalo Bill" at the Academy; 24, the Wallace Sisters; 26, John Thompson, both of the latter at the Opera-house.

C. W. RAVEL, harlequin, at present traveling with Fox's Humpty Dumpty Troupe, in a card elsewhere cautions managers against persons using his name.

JAMES H. WALLACK is requested to write to Brown's Hall, Rockford, Ill. See card.

J. M. HUDSON is now sole proprietor of Donald McKay's Indian Troupe, having recently purchased of Marsh French his half interest therein.

EDMUND COLE'S DRAMATIC COMPANY gave entertainments at Holyoke, Mass., Nov. 20, Chicopee 21, and will be at Springfield 23, Westfield 24, Pittsfield 25, North Adams 26, Bennington, Vt., 27, Hoosic Falls 28.

THE SELDEN IRWIN COMBINATION performed at Vicksburg, Miss., the past week.

ROSE AND HARRY WATKINS, supported by a dramatic company, were at Athens, Ga., Nov. 16, 17, Atlanta 18, 19, 20. The company includes J. J. Louden, J. Wilkes, A. H. Beverley, A. Glassford Jr., C. H. King, J. Bauland, W. Nelson, A. M. Levey, Little Amy Lee, Florence Jefferson, Irene Curtis, and Katie Forrest. Manager, W. Andrew Boyd.

JOHN BROUGHAM commenced an engagement on Nov. 16 at Sargent's Athenæum, Columbus, O., making his first appearance as Dr. Savage in his own comedy of "Playing with Fire." Nannie Sargent acted the principal role of Mrs. Herbert Waverly. Harry Richmond made an excellent part of Waverly, and one of the best rendered was that of Pinchbeck by the young comedian H. B. Curtis. Maud Davison was also a very pleasing feature as Mrs. Doctor Savage. 'Playing with Fire' was welcomed by a very respectable audience, who evinced their pleasure by pointed marks of approbation, and the calling of Mr. Brougham before the curtain. "Flies in the Web" was rendered 18, and Mr. Brougham's comedy of 'Dombey and Son" 19. Katharine Randolph is to commence Nov. 23.

AT BRIDGEPORT, CT., on Thanksgiving night, "Hamlet" is to be acted, with Miss Julia Seaman in the title-role, supported by Chas. Wheatleigh, F. B. Warde, E. F. Mack, May Arlington, and others.

FANNY B. PRICE and company performed at Muscatine, Ia., Nov. 16, 17, Davenport 18, 19, 20.

FRED WILLIAMS, stage-manager, formerly of Hooley's, Chicago, having resigned his position, is at liberty to accept an engagement. See card.

ROBINSON'S OPERA-HOUSE, Cincinnati, O., is, it is said, to be converted into a German theatre.

MISS JULIE COVENTRY of the Julie Coventry Dramatic Company, while performing at Miamisburg, O., on Nov. 11, was presented with a valuable solitaire pearl ring by a citizen of that town as a token of appreciation of her talent as an actress. The company played at Troy, O., Nov. 16, 17, 18, Piqua 19, and on the 23d they dedicate Taylor's New Opera-house, Sidney. Route: Bellefontaine 30, thence to Warren, Akron, Niles, Youngstown and Alliance.

THE SUSAN DENIN COMBINATION, under the management of T. Morris and Whiteley, has been reorganized for an Eastern tour, and now includes the following artists: Ed. Clifford, C. W. Taylor, Louis Grisel, R. M. Oglesby, J. T. Eagle, J. J. Simms, Nellie Boyd, Marie Le Gros, Nettie Kellogg and Susan Denin. Route: Canton, Ill., Nov. 23 to 25, Farmington 26 to 29, Macomb 30 to Dec. 5, Jacksonville 7 to 9.

MAGGIE MITCHELL is billed to appear at the Opera-house, Fort Wayne, Ind., Nov. 24, 25, presenting "Fanchon" and "Jane Eyre."

"LITTLE NELL," with the regular stock company, opened on Nov. 16 at De Bar's Opera-house, St. Louis, Mo., in "Fidelia the Fire Waif," which was acted to good-sized audiences until Friday, when "The Hidden Hand" was produced. She has been well supported, Mr. Grierson as Gabriel Markham being particularly noticeable. "Little Nell" has improved since her last appearance here, especially in her singing and dancing. She evinces, too, considerable dramatic talent. She remains another week, when "No Name" will be given......At the Olympic Theatre, business has been quite large, with F. S. Chanfrau in "Kit." The piece has been well cast, and the scenery—which is partly local—does much credit to T. C. Nixon the artist, and the mechanical effects by S. I. Gates do him honor. Chanfrau remains another week, after which Frank Mayo, supported by Rosa Rand, in "David Crockett," comes........*On dit* that S. R. Stockwell is shortly to be married to a young Pittsburg belle........Harry Moreland and Miss Mary Brown were united in marriage in this city on Nov. 8. Letter dated 20.

AT THE PORTLAND (ME.) MUSEUM the bill for Nov. 16, 17, 18, was "The Hunchback," which was produced in an admirable manner, the company appearing to better advantage therein than in any other piece they have yet presented. "East Lynne" 19, 20, and matinee 21, and "The Octoroon" evening of 21. Attendance for the week fair. Nov. 23, "David Garrick." "After Dark" is underlined for early production.

FREDERIC ROBINSON opened at the Academy of Music, Cleveland, O., Nov. 16, in the new drama of "Quarry Dell," to light business. The play is of the ordinary sensational kind, and theatre-going people seem to have exhausted their imaginary powers, and such plays fail to attract......On Nov. 23 the benefit of the Knights of Pythias takes place, and the Emmett Guards have a benefit 25th, presenting "Arrah-na-Pogue." No star next (this) week......J. H. Stoddart and comedy company are to commence a week's engagement at Brainard's Opera-house, Nov. 23, in "The Long Strike."

"CAPPOLAS, OR THE CAPTURE OF CAPTAIN JACK," a new drama, was recently performed at Hooley's Opera-house, Brooklyn. Wm. H. Brent is the stellar attraction in this play, and he advertises open dates for first-class legitimate and variety theatres.

FROM BOSTON, MASS., our customary letter about amusements, dated Nov. 22, is as appended: "Carlotta Leclercq opened a single week's engagement at the Boston Theatre on Nov. 16, appearing in her familiar impersonation of Mercy Merrick in 'The New Magdalen,' which she repeated on Wednesday. On Tuesday she gave 'Masks and Faces,' in which her acting as Peg Woffington won the heartiest plaudits. 'East Lynne' was presented Thursday, and repeated at the Saturday matinee, and on Friday 'The Hunchback' was played. 'Macbeth' was up for Saturday night, it being her first appearance in Boston as Lady Macbeth. Her success in the part was but moderate. Her support was quite good, Mr. Shewell and Mrs. Barry appearing at all the entertainments. Nov. 22 Lothian gives his second Sunday concert, and on 23 'Lost at Sea' will be brought out for the Thanksgiving attraction, with new scenery and a strong cast. It will have two performances on Thursday. Mrs. James A. Oates opens 29 in 'Madame Angot's Daughter.'......At the Museum, 'Mimi' has had its last representations, drawing good houses all the week. Nov. 21 'The Merchant of Venice' and 'The Spectre Bridegroom' were performed to an overflowing house. On Nov. 23 'Mary Warner,' the sole right to which in Boston has been purchased of Miss Bateman, will be brought out with a powerful cast. Considerable interest is felt to witness Miss Annie Clarke as Mary Warner. Three performances will be given Thanksgiving......Yankee Locke opens Nov. 23 at the Howard in his drama of 'Trumps,' and Belville Ryan makes his first appearance at that theatre on the same evening. The piece will have two representations on Thanksgiving Day, afternoon and evening. Oliver Doud Byron opens 29......Horticultural Hall has been secured by a combination for Thanksgiving Day, who will present 'Uncle Tom's Cabin' afternoon and evening, with J. T. Fannin as Uncle Tom."

MRS. F. W. LANDER, supported by Frank Lawlor's company, commenced an engagement of three nights at the Richmond Theatre, Nov. 19, opening with "Elizabeth." The merits of Mrs. Lander are too well known to need further mention, but we feel no hesitation in saying her support as a whole—particularly in which we might name Messrs. J. H. Taylor, C. De Groat, Frank Lawlor, C. Ahrendt, and E. White—was the best that has appeared here for years. "Marie Antoinette" and "Antony and Cleopatra" were given on the other nights to not over large audiences. The theatre remains closed the coming (this) week. Letter of Nov. 21.

J. K. EMMET in his popular play of "Fritz" concluded a successful week's engagement at the National Theatre, Washington, D. C., Nov. 21. Mr. Emmet has introduced some new songs and added a drum-solo to his specialties since his first appearance in this play. Little May Gallagher as the sister of Fritz, Miss Florence Noble as Katarina, and Will Henderson as the high-toned darky, are worthy of mention. Mr. Emmet opens in Pittsburg, Nov. 23, for two weeks. "Mons. Alphonse" will be produced at the National Nov. 23 by a portion of Daly's Fifth-avenue company from New York, and will be followed by the Lingard Comedy Company Nov. 30, and the Kellogg English Opera Dec. 7......Mrs. F. B. Conway, supported by Frank Roche, will commence a week's engagement at Ford's Opera-house Nov. 23, in "Clancarty," and will be followed Nov. 30 by Lotta. Letter of Nov. 22.

ROSE AND HARRY WATKINS performed at De Give's Opera-house, Atlanta, Ga., four nights of the past week. On Wednesday they played "Griffith Gaunt," which was finely rendered to a good house. Rose and Harry Watkins fully sustained the leading characters, while Miss Florence Jefferson as Mrs. Ryder was brilliant. Little Amy Lee is a new acquisition to the troupe since their last visit, and she fairly took the house by storm. Thursday they played "Led Astray."......Marie Zoe and the Richmond, Va., Dramatic Company, under the management of Mr. Powell, performed here Nov. 13, 14. The company was very poor, consequently the business was light. Letter of Nov. 19.

OUR BUFFALO, N. Y., correspondent, writing under date of Nov. 21, says: "At the Academy of Music, Buffalo, the past week Mme. Janauschek has been favored with large audiences, among whom were a number of the better class of Germans, with whom she is a favorite. This week Miss Jane Coombs appears in a round of characters."

EDWD. P. WILKS, comedian, advertises that he can be engaged.

"BUFFALO BILL" (W. F. Cody), supported by the stock company of the Rochester, N. Y., Opera-house, performed at Elmira Nov. 17, and closed with that company at Syracuse 21. He is to rejoin his own company and perform at Auburn Nov. 23, Oneida 24, Norwich 25, Binghamton 26, Scranton, Pa., 27, Pittston 28.

J. S. CLARKE, on the 16th inst., made his reappearance on the American stage at the Walnut-street Theatre, after an absence of nearly three years in Europe. The house was packed in all parts, and continued so during the week, Mr. Clarke meeting with a most cordial welcome on his appearance in "Among the Breakers," "Red Tape," and "Toodles." H. J. Byron's new serio-comic drama of "Red Tape," which was then produced for the first times in America, was originally termed "The Thumbscrew," and a *resume* of its plot was given in these columns on the occasion of its first production in London. It treats of the families of two brothers, the supposed elder brother turning out to be an impostor; and along with the exposure of this fact comes the discovery made by Redmond Tape, a "poor but honest" lawyer, that there was a later will leaving everything to the younger brother. If not remarkable for the novelty of its plot, it at least affords an opportunity for the display of some excellent eccentric acting by Mr. Clarke as Redmond Tape. Messrs. W. E. Sheridan and Charles Walcot efficiently sustained their respective characters of Jasper Rawdon and Reuben Sheldrake, while Mrs. Charles Walcot gave a very good bit of character acting as Nutmeg in "Red Tape." "A Widow Hunt" was played at the matinee on the 21st inst., when Mr. Lewis Morrison made his first appearance there this season as Icebrook. The same bill will be repeated during the rest of Mr. Clarke's engagement, terminating Nov. 27. Joseph Jefferson opens on the 30th, followed December 7 by Mme. Janauschek.

FROM NEW ORLEANS, LA., our correspondent, under date of Nov. 17, sends the appended report of amusements: "At the Varieties Theatre a very pleasant week of Owens' specialties closed on Nov. 14. The bills embraced 'Solon Shingle,' 'Victims,' 'Object of Interest,' 'Everybody's Friend,' 'Poor Gentleman,' 'Heir-at-law,' 'Paul Pry,' and 'Forty Winks,' all of which were brought out in splendid style. Last evening witnessed the initial presentation in this city of 'Clancarty.' The play was magnificently set with new and appropriate scenery, and the dressing of the various characters was satisfactory. In the cast E. F. Thorne appeared as Lord Clancarty, and, though his acting was fine and well sustained, according to his conception of the role, yet we think in that respect he to some extent differed from that of the author. Miss Laura Don left little to be desired in her representation of Lady Clancarty, and received during the evening tokens of marked appreciation. Miss Ada Gilman's Lady Betty Noel was a charming impersonation, and her dressing of the part was exquisite. E. F. Knowles gave a very clear reading of the role of Sir George Barclay, and looked the character well. The King William of Theodore Hamilton, and the Earl of Portland by F. Chippendale, also deserve especial notice. The other parts were creditably sustained, as follows: Lord Woodstock, Colin Stuart; Lord Charles Spencer, E. B. Holmes; Sir John Friend, J. L. Carhart; Cardell, J. J. Wallace; Charnock Hunter, Smith, Rokewood, Geo. Clark; Robert Hunt, R. H. Brown; Gilieo, J. P. Howard; Tremlett, W. A. Hall; Susannah, Miss M. Sherwood; and Mother Hunt, Mrs. L. E. Seymour. On Nov. 23 John McCullough will open a brief engagement, appearing in 'Virginius.' Aug. Sendelbeck and Harry Colton, late of Lingard's Combination, have joined the company, and are to appear Nov. 23......Business has been good at Bidwell's Academy of Music, Baker and Farron appearing in 'Chris and Lena' since the opening night of their engagement, until last night, when a new piece entitled 'The Cut Glove' was brought out. The support rendered by the company has been good, and both pieces were well mounted. In 'Chris and Lena,' Miss Phillis Glover essayed the role of Lucy Fuller with gratifying success. Route ahead of Baker and Farron: Close in New Orleans 22, Mobile 23, 24, 25, Baltimore Nov. 30 for two weeks, thence to the Opera-house at Albany, N. Y., for one week. On Nov. 23 Sam Devere will open an engagement at the Academy. On Nov. 16 Mr. Bidwell secured the services of Prof. Jacob Tannenbaum as chief of orchestra, Mr. Vogel leaving to fill that chair at the Globe Theatre......Miss Dolly Bidwell closed her engagement at the St. Charles Theatre Nov. 14. Although she succeeded in impressing her audiences with her possession of many admirable qualities as an actress, and received their plaudits, it must have been a moment of relief when the curtain fell upon her final performance. It is due to the lady to state that her engagement was an impromptu one to fill time, in which a much more famous star had failed to prove either attractive to the public or remunerative to the management. To the disadvantages of this and other circumstances, and an inadequate preannouncement, may be very largely attributed the financial failure of the engagement. The Majiltons opened at the St. Charles to a well-filled house on the 15th, presenting the farce entitled 'The Laughing Hyena,' followed by their specialty entitled 'Ding Dong.' The dancing which occurs frequently during the piece is a wonderful exhibition of agility and skill, especially that of Miss Marie and Charles. The bill was repeated last night to another good house. 'Farrago,' by the Majiltons, is underlined for early presentation. Their route: after eight nights at the St. Charles, they open at Memphis, Nov. 23, for one week, thence to St. Louis one week, when the company will disband, and the gentlemen and ladies accompanying it will be at liberty to make other engagements........E. B. Browne's Dramatic Company closed a week's engagement at the Globe Theatre on Nov. 15. The engagement from the start was unsuccessful, the company perhaps being better adapted to provincial business. Last evening Mr. Kittredge, having returned from his professional visit to Mobile, replaced his company upon the stage of the Globe, bringing out to a good audience their various specialties. The new appearances were Miss Maggie Weston in her male impersonations, which were well received, and Charles Villers, and Miss Minnie Jackson, who proved more than acceptable in the comedietta entitled 'The Frolicsome Oyster.'"

AT MACAULEY'S THEATRE, Louisville, Ky., J. L. Toole commenced a week's engagement on Nov. 16, supported by W. Herbert, H. Westland, Eliza Johnson, Agnes Michell, and Macauley's stock company. Notwithstanding it rained in torrents on the opening night, the house was very well filled, and up to this date business has continued large. The programme on Monday and Tuesday was "Off the Line," "Ici l'on Parle Francais," and "The Dodger," in all of which Mr. Toole appeared to advantage. W. Herbert, who sustained the character of Jem Brass in "Off the Line," and Major Rattan in "Ici l'on Parle Francais," proved himself to be a very fair actor. H. Westland as Victor Dubois, Agnes Michell as Mrs. Rattan, and Eliza Johnson as Anna Maria, are each and all deserving of mention. As Angelina, Miss Josie Bailey appeared to advantage, and we find no reason to modify our previous opinion of her. Wednesday and Thursday, "Paul Pry" and "Blessed Baby;" Friday, "Uncle Dick's Darling" and "Off the Line;" Saturday matinee, "Paul Pry" and "Off the Line;" evening, "Dearer than Life," and "See a Glance." Toole appears in Cincinnati on Nov. 23, and Charlotte Cushman opens here on the same date. [Probably her illness at Cincinnati, O., will prevent.—ED.]......The Denier Pantomime Troupe appears at Public Library Hall for three nights, commencing Nov. 19. Letter of the date last named.

THE MANAGERS of the Union-square Theatre, New York, publish a card referring to a combination traveling as the Union-square Theatre Company.

FIRE.—The Opera-house, Brookville, Pa., was destroyed by a fire which broke out at half-past five o'clock on the morning of Nov. 20, in an adjacent livery stable. The edifice was owned by R. J. Nicholson, and the loss was $4,000, with an insurance for $3,000.

DAVIS & CO., theatrical agents, Cincinnati, O., advertise that they can furnish amateurs and first-class variety artists with engagements.

DONALD MCKAY, Wm. C. McKay, and Marsh French publish a card stating that the partnership hitherto existing between them in the management of the Warm Spring Indians has been dissolved.

AFTER A SUCCESSFUL week's run of "Marriage" at the Providence, R. I., Opera-house, "Not Guilty" was produced Nov. 16, and ran during the week to fair houses. J. C. Padgett played the two parts of Captain Willoughby and Silas Jarrett; W. F. Burroughs as Robert Arnold did what the part required; Sid Smith was well disguised with a good make-up as Jack Snipe; H. W. Harwood as Triggs deserves praise for his characteristic make-up and clever acting; Walter Treville as St. Clair, J. Damond as Polecat, and H. B. Norman as Isaac Vidler, were all praiseworthy. Miss Emma Wilmot as Alice Armitage looked young and handsome, and gave a natural performance; while Miss Lizzie Mahon as Polly pleased by her sprightly and vivacious acting. Much of the success of the piece was due to the excellent drill exercise of the Emmett Guards, and inspiring music of the American Band. Miss Wilmot, who, by-the-bye, has now nearly recovered from her recent fall, was presented during the performance on the 19th with an elegant floral tribute. Nov. 23 Mrs. Oates and troupe appear. Letter of Nov. 20.

A PORTION OF THE COMPANY of Wood's Museum, Philadelphia, Pa., is to perform at Norristown, Pa., Nov. 25, 26.

HENRI NORTON & Co., advertising agents, Chicago, Ill., insert their card in another column, and state that they can procure engagements for amateurs.

AT THE THEATRE ROYAL, Montreal, Marietta Ravel has been playing the past week in "The French Spy," "The Wizard Skiff," and "Jartine," being well supported by the stock company. Attendance fair.

E. L. DAVENPORT, Mrs. E. L. Davenport, and a dramatic company are to appear at the Grand Opera-house, Harrisburg, Pa., on Thanksgiving night, Nov. 26, in "Othello"......N. D. Roberts' "Jack and Jill" Pantomime Company performed there Nov. 17 to one of the largest audiences of the season.

BUSINESS at the Griswold Opera-house, Troy, N. Y., has been excellent the past week. Joe Murphy commenced a week's engagement on Nov. 16, opening in his specialty of "Help," which held the boards three nights, and was followed, for the remainder of the week, with "Maum Cre," which was produced for the first time in Troy on the 19th, before a large audience. The play was finely mounted, and well acted throughout by the stock company. Mr. Murphy appeared to excellent advantage as the hero, and was loudly applauded in his songs, which are a feature of the performance. The attendance has been unusually large. Mr. C. Kilbourne, a new candidate for dramatic honors, is the star for next week, opening on the 23d in "The Swamp Angels."......Miss Neilson, supported by a fair company, appeared at Rand's Hall on the 20th as Beatrice in "Much Ado About Nothing," to a large audience. The performance gave satisfaction. J. H. Barnes as Benedick, D. E. Ralton as Don Pedro, and Rosa St. Clair as Hero were good. Janauschek appears in "Mary Stuart" on Nov. 25. Advices dated Nov. 21.

THE WALLACE SISTERS' COMBINATION played at the Opera-house, Rochester, N. Y., last week. Monday and Tuesday they presented "Minnie's Luck;" Wednesday and Thursday, "Little Dorrit;" Friday and Saturday, "Under the Gaslight." The troupe is a good one, and business has been from fair to good. Fanny Janauschek and combination appear Nov. 23 and 24 in "Deborah" and "Queen Elizabeth." "Clancarty, or Wedded and Wooed," will be produced on the 25th, with Mr. John Clinton Hall in the title-role, supported by the regular Opera-house company. Mrs. Harry Ryner, first old woman, who recently attempted to chastise the critic of *The Chronicle*, has been discharged from the company. Who is to take her place we have not as yet learned. Letter dated Nov. 21.

ROBERT MCWADE played at the Opera-house, St. Paul, Minn., Nov. 18, 19, to good business, in "Rip Van Winkle." Our correspondent says: "Mr. McWade's artistic portrayal of this popular character is true to nature, and was received by his audience with enthusiasm. The support was but fair. The piece was well mounted, and is an entirely different version from any heretofore performed here. From here he went to Minneapolis 20, Eau Claire, Wis., 21. Route: Green Bay 23, Appleton 24, Menasha 25, Oshkosh 26, Fond du Lac 27, Milwaukee 28, 29, Grand Haven, Mich., Dec. 1, Grand Rapids 2, Jackson 3, Battle Creek 4, Lansing 5."

AT THE OPERA-HOUSE, Albany, N. Y., T. C. King opened Nov. 16 in "Othello," which was followed by "The Merchant of Venice," "Ingomar," "Hamlet," "Macbeth," and "The Corsican Brothers;" but notwithstanding the variety of the programme, business was slim. Othello was not good, Shylock only fair, but he read the lines of Hamlet with strong effect. As Ingomar he was too boisterous, even for that boisterous role; but his Macbeth was a powerful and intelligent performance throughout. The support of the stock in a majority of the pieces was, with a few exceptions, anything but good......The Maffit Pantomime and Novelty Troupe commence a three nights' engagement on Nov. 23, and the week will be filled out by Janauschek and company. The regular stock company, in the meanwhile, go upon a traveling tour, appearing in Cohoes 23, 24; and 25, 26, Mr. and Mrs. Albaugh and a portion of the company appear at Utica....The Capitol Theatre, which remained closed all the week, will reopen on Wednesday, 25, the attraction being a drama called "Treachery," with E. H. Lay as the central figure......A throng of fashionables attended Martin Hall on Nov. 18, to witness "Romeo and Juliet," as illustrated by Miss Neilson and company. Miss Neilson has left an impression behind her that cannot easily be effaced. J. H. Barnes' Romeo was not a companion picture, by any means. Frank Evans was quite successful as Mercutio. H. A. Weaver was a good Capulet, Vining Bowers an amusing Peter, E. J. Mack an excellent Tybalt, and W. A. Sands a careful Friar. Mrs. Sol Smith deserves a word of commendation for her natural portrayal of the Nurse, while Mrs. Weaver and the rest of the cast were capable in every respect. Letter of Nov. 21.

AT THE ACADEMY OF MUSIC, Indianapolis, Ind., Miss Olive Logan closed her engagement Nov. 14, and has concluded to lecture through that State. Mrs. D. P. Powers, assisted by J. C. McCollom, opened on Nov. 16 to rather light business on account of bad weather, but the attendance has improved nightly. On the 23d Edwin Adams opens in "Enoch Arden," to continue one week.

"JULIUS CÆSAR" was produced at the Pittsburg Pa. Opera-house on Nov. 16 to a large audience. Lawrence Barrett acted Cassius; Mr. Gotthold, Brutus; and Mr. Ellsler, Casca. Mr. Barrett appeared to excellent advantage, and his reading of Marc Antony's oration over the body of Cæsar was an elocutionary effort deserving of praise. Mr. Gotthold's performance was dignified and admirable throughout, and Mr. Ellsler sustained his part with decided merit. The remaining principal characters were in the hands of Messrs. Price, Egbert, Graham, Wilson, Hicks, Owen, Miss Kate Barker, Miss Cassie Troy and Miss May Rickords. "Money" was repeated on the 17th, and "Julius Cæsar" on the 18th to splendid audiences. "The Duke's Motto" comprised the bill on the 19th, with Mr. Barrett as De Lagadere. "The Wonder" and "The Iron Chest" will constitute the attraction on the 20th for Mr. Barrett's benefit. On Nov. 23 Miss Effie Ellsler will appear as Juliet. Since the departure of Mr. Marble from this theatre, Mr. W. F. Owen has been playing first-comedy parts so acceptably as to have already become popular in this line of the profession......"East Lynne" was presented at the Academy of Music on the 16th, with Miss Augusta L. Dargon as Lady Isabel and Madame Vine, supported by Willis Page, Harry Bradley, E. S. Tarr, J. L. Gallagher, U. Curtis, Geo. Bean, Nellie Irving, Frank Tracy, Isabella Waldron, Mrs. Julia Davenport, Miss Marco, Miss Mosher and Miss Laura Skerrett. Numerically, the audience was only moderate, but very complimentary as to respectability. Miss Dargon's impersonation of the dual role cannot be written as a pronounced success. Her reading at times was so low as to be scarcely intelligible to those sitting at some distance from the stage, and her acting was wanting in ease and harmony. The lady, however, invested the characterization with commendable intensity, and her meritorious efforts in that direction were liberally applauded. The memorizing of some of the company was defective, and, taken as a whole, the representation of the play was not so effective as could be desired. "Camille" was given on the 17th, Miss Dargon rendering the title-role in a creditable manner. The new play of "Unmasked" was produced on the 18th, to an improved attendance. The drama is of the emotional society school, plausible in plot, and, dramatically considered, is to a degree entertaining. The unhappy heroine, Augusta Lamar, was effectively portrayed by Miss Dargon, and she was honored with recalls before the footlights. The play was repeated on the 19th, and is announced for Miss Dargon's benefit on the 20th. J. K. Emmet as Fritz will be the attraction at this house next (this) week......Manager Beamer returned to Pittsburg a few days ago. He has J. L. Toole under engagement for a brief season, whom he will play in various parts of the country, including this city......Mr. Conkling, recently business agent for John McCullough, is at present sojourning with his family in Pittsburg. Letter dated Nov. 19.

CINCINNATI DRAMATIC NEWS to Nov. 20 is furnished as follows by our correspondent: "At Wood's Theatre Furbish's Fifth-avenue Combination opened on Monday in 'Divorce,' which was kept on three nights, 'Article 47' being given the remainder of the week, except Friday, when 'Alixe' formed the programme. The attendance throughout the week has been very large. The performances of the company are well balanced, smooth, and, collectively, difficult to excel. They will remain one more week, producing 'Mons. Alphonse,' and are to be followed on the 30th by Johnny Allen........At Robinson's Opera-house Katharine Rogers has appeared all the week in Bartley Campbell's play of 'Hearts,' to a nice business. The lady came here unheralded and unknown, but by her acting as Agnes Gartney she has won her way at once into favor, her acting being correct and spirited, and, at times, carrying her audience with her completely. The support given by Mary Davenport as Fanny Larrabee, Louisa Lyle as Madge Maybred, E. R. Dalton as George Gartney, J. R. Grismer as Philip Kirby, R. E. Graham as Gregory Hoppin, and the company in general, was very satisfactory. Miss Rogers' stay ends with the week, and on Monday R. M. Carroll and his boys commence in their play 'The Orphans.' T. C. King is to open on the 30th......At the Grand Opera-house, the Kellogg English Opera Company began a two weeks' season on Monday, and have averaged an excellent business, their week's repertory being 'Il Trovatore,' 'Martha,' 'Bohemian Girl,' 'Marriage of Figaro,' 'Maritana,' 'Fra Diavalo,' and 'Don Giovanni.' Miss Kellogg was too indisposed to sing on Monday, but had recovered by Wednesday. On the 30th Mrs. D. P. Bowers is to begin an engagement......The Shakespeare Club performed 'Blow for Blow' at Pike's this evening to a large house. J. L. Toole opens on the 23d, and Miss Neilson on the 30th, both supported by Mr. Macauley's company."

THAT PORTION OF Daly's Fifth-avenue Theatre Company cast in "The School for Scandal" acted that comedy at Paterson, N. J., New Brunswick, and Elizabeth during the past week, to large audiences.

CHARLOTTE CUSHMAN, who was reported on Nov. 22 as lying dangerously ill at the Grand Hotel, Cincinnati, O., we are informed by a later telegram is now considered out of danger.

N. C. FORRESTER'S DRAMATIC COMPANY collapsed in Illinois during the past week, and it is said that the manager left the people, many of whom reside in New York City, to get to their homes as best they could.

AT FOX'S AMERICAN THEATRE, Philadelphia, a powerful company have kept up the prestige of this establishment during the past week. Miss Charlotte M. Stanley, the Praegers and the Jackley Family put in an appearance on Nov. 16, appearing in conjunction with the regular company in a lengthy programme. Miss Stanley very creditably performed her respective parts of Mary Mowbray in "A Fight for Life," and Madge in her successful drama of "Crime." The Praegers' pleasing and versatile musical and vocal specialties were deservedly appreciated, the "Cat Duet" as usual coming in for the most liberal applause. The Jackleys appeared in their gymnastic groupings, some of their feats being marked by rare strength, daring and agility. The present variety company closed their engagements on the 21st, and will be followed by Jarrett & Palmer's "Black Crook," introducing as specialties the Comets, the Boisset Family, Le Jeune Bonnay, Baby Benson and the Madrigal Boys.

THE SECOND and last week of the engagement of Dominick Murray at the Arch-street Theatre, Philadelphia, terminated Nov. 21, the local drama of "Escaped from Sing Sing" attracting an excellent attendance. Miss Carlotta Leclercq commences an engagement at this theatre on the 23d, appearing in the domestic play of "Mary Warner." A new play, "Ingemisca," will be produced on the 30th, Miss Imogene appearing in the title-role.

MESSRS. E. MASON and Wm. Davidge Jr. have constructed a new pantomime called "Pantomime Joe," the opening being dramatized from the English story of that title, and it will be produced at Col. Wood's Museum, Philadelphia, during the Christmas holidays, Wm. Davidge Jr. sustaining the role of the Clown in the harlequinade.

THE WALNUT ASSOCIATION, consisting of the actors and attaches of the Walnut-street Theatre, Philadelphia, will give their annual ball at Musical Fund Hall in that city on the 16th of December, and it doubtless will be an enjoyable reunion of the fraternity, both before and behind the curtain, in the Quaker City.

EDMOND S. CONNER, the veteran actor, commenced an engagement at Col. Wood's Museum, Philadelphia, on Nov. 16, this being his first appearance on the stage in fourteen years. "Richelieu" was the piece selected for his reappearance, a large audience being present. Despite the fact of his laboring under a severe cold, Mr. Conner gave a conscientious and careful rendition of the title-role, and was heartily applauded by his indulgent auditors. "La Tour de Nesle" was produced the last three evenings of Mr. Conner's brief engagement. But age will tell, and Mr. Conner did not create a very favorable impression. ......Miss Helen M. Houghton, who recently made a successful debut at the Arch-street Theatre, will begin an engagement at this establishment on the 30th in Charles H. Morton's version of "Jane Eyre."

THE ANNUAL BENEFIT of Philadelphia Lodge of Elks will be given on the afternoon of December 18, at the Chestnut-street Theatre, on which occasion an immense bill of attractions will be offered.

DR. LANDIS and Dramatic Company appear at Concordia Hall, Philadelphia, for a short season, commencing November 30, producing the "Social War of 1900."

OWING, PROBABLY, to the pulpit oratory, the Brooklyn, N. Y., theatres have been filled to overflowing during the past week. At the Brooklyn, Clara Morris' engagement commenced with "Alixe," which was given Nov. 16, 17, 18, 19; and "Camille," 20, 21. Both plays were admirably produced. Frank Roche, having returned from his starring tour with Mrs. F. B. Conway, played Armand Duval in "Camille." On his appearance he was heartily welcomed. E. A. McDowell is winning laurels. His impersonations of Duke de Mirandol in "Alixe," and Count De Varville in "Camille," were both finished and artistic. Messrs. Lennox, Kennedy and Bokee, Miss Lillian Conway and Mrs. Farren's acting met with favor. Miss Morris' engagement continues another week. She is cast for Julia, with Frederic Robinson as Master Walter, in "The Hunchback," 23, 24. On 25, 26, 27, 28, Miss Morris will act, for the first times, Lady Macbeth, supported by F. Robinson as Macbeth. "The Little Treasure" and "Everybody's Friend" are to be acted at the Thanksgiving matinee by the stock company........At Hooley's Opera-house, "Jack Harkaway" filled the house nightly. The play was well acted. J. Z. Little as Jack; Miss Lizzie Campbell, Young Jack; George H. Griffin, Hunston; Miss M. J. Johnson, Chloe, are worthy of mention.... Mlle. Aimee's Opera-bouffe Company held their own in obtaining a good share of the patronage at the Park. "La Fille de Madame Angot" was produced 16, 17, "La Perichole" 18, "La Princesse de Trebizonde" 19, "La Grande Duchesse" 20, "La Belle Helene" 21. Mlle. Aimee was repeatedly encored. Mlle. Marietta Ravel will appear in "The French Spy" 23, 24, with "Handy Andy" added; "Jartine, the Pride of the 14th," 25, 26, 27. Manager Lamb has given notice that on and after the 23d the price of orchestra-chairs will be reduced to $1......At the Brooklyn Academy of Music, "Romeo and Juliet" was presented to a large audience on Nov. 16. Miss Adelaide Neilson acted Juliet. Frank Evans' Mercutio was a fair piece of acting, and J. H. Barnes and H. A. Weaver are worthy of praise......Mrs. G. C. Howard is to give her impersonation of Topsy in "Uncle Tom's Cabin," with Little Lulu, the child actress, as Eva, on Nov. 26.

JENNIE CARROLL, supported by Hi Henry's Dramatic Company, performed at Titusville, Pa., Nov. 16, 17, Meadville 18, Union 19, Randolph 20, 21. Route: Wellsville, N. Y., 23, 24, Hornellsville 25, 26, Corning, Bath, and thence East.

PARTIES desiring to produce "In Error, or Her Face was Her Fortune," are referred to Virginia Donaldson's card.

MARIE ZOE, supported by Powell's Dramatic Company, is to perform at Columbus, Ga., Nov. 23, 24, Macon 25, 26, Savannah 27, 28, Charleston, S. C., 30, Dec. 1, Wilmington, N. C., 2, 3.

ELIZA WEATHERSBY'S BURLESQUE COMPANY was at Quebec, Canada, Nov. 16, 17.

THE NEW THEATRE, Chicago, Ill., which will take the place of our anti-fire post-office in a few weeks, is rapidly approaching completion. A very large force of men are engaged upon the work, and Wallace Hume, the well-known builder, has immediate supervision. He engages that the theatre shall have no superior in America; and if one may judge from the plans, he says no more than he means. Six or seven weeks more and THE CLIPPER will chronicle a very brilliant opening. Mr. W. W. Cole of circus renown is in on this venture. Report of Nov. 21.

S. C. FRANCE and a dramatic company are billed at Portsmouth, O., Nov. 23, 24, to return 27, Ironton 25, 26, Chilicothe 28, Circleville 30, Dec. 1, Newark 2, Mt. Vernon 4, Coshocton 5.

MANAGERS desiring to produce Barrett Sylvester's drama of "Blackmail," with Annie Mack, Edward Mack, and Barrett Sylvester in the leading roles, will find the author's address in another column.

AN ADVERTISER wants to engage artists for a comedy company now organizing at Greensburg, Pa.

THE DETROIT (MICH.) OPERA-HOUSE will be occupied one week, commencing Nov. 23, by Lawrence Barrett and Davey's Dramatic Company.

W. H. BRENT, leading juveniles or heavy, is open for an engagement. He also advertises that he would like to hear from J. W. Allinson.

HOWARD & CARLE'S BLACK CROOK COMPANY is to perform at Hartford, Ct., Nov. 23, 24, 25.

MR. E. L. DAVENPORT played a brilliantly successful engagement at the Chestnut-street Theatre, Philadelphia, during the week ending Nov. 21, appearing in "A New Way to Pay Old Debts," "Richelieu," "Othello," "Damon and Pythias" and "Hamlet." Mr. Davenport's thoroughly artistic personation of Sir Giles Overreach was received by large audiences on the evenings of the 16th, 19th and 21st inst., with every demonstration of approval. Messrs. George Clarke, Jos. E. Nagle, John Jack and Alex. Vincent rendered efficient support in their respective parts of Wellborn, Lovell, Justice Greedy and Marall. Miss May Davenport was a charming Margaret, and with Messrs. E. L. Davenport and George Clarke was called before the curtain at the close of each of the last three acts of "A New Way to Pay Old Debts." On the occasion of his last appearance at this theatre, Mr. Davenport, in response to a most cordial and flattering ovation, made a neat and appropriately worded speech, in which he eloquently defended the legitimate drama from the recent attacks made on it by clerical slanderers, and feelingly alluded to the hearty reception and triumph won by him on the stage of this theatre during the past week—the scene of his managerial failure. The Aimee Troupe occupy this theatre for a couple of weeks, followed on the 7th of December by the Lingard Troupe. The Chestnut is looming up since Mr. George Goodwin took hold of it.

MRS. ANNIE SIMON, wife of Manager J. A. Simon, presented her husband with a son at Barry, Ill., Nov. 11.

FROM THE GARDEN CITY our correspondent sends the appended report of amusements, dated Nov. 21: "Of all the places of amusement in Chicago, Ill., during the week just passed, Mr. Gardner's Academy has had the most liberal patronage, and in the spectacular drama of 'Aladdin' and features introduced therein he has given the public the full worth of their money. But little attention need be given to the play proper further than to note the excellent manner in which Miss Rachel Noah played Aladdin. The little lady gave a very pleasing assurance of her versatility, which was quite gratifying to her friends. Miss Roche made a handsome Princess, and Miss Frankie Easton and Lizzie Scanlon were seen to advantage as Zobeide and Fatima. Miss Scanlon, who is quite unused to the stage as yet, sang in a very sweet voice, which will admit of great cultivation, 'Thou Art so Near and Yet so Far.' Miss Scanlon may well be proud of her initial effort. Among the specialty artists engaged, Miss Ella Wesner gives the most pleasing bit of acting in her character-songs and sketches. Tillie Marble of the regular company gave a spirited song-and-dance, and another fine feature of the olio were the serio-comic vocalisms of Miss Frankie, who was so popular at the late Adelphi. Hercules Libby gave a graceful performance with his cannon-balls, and Signor Elviro, a very accomplished equilibrist, appeared on the flying trapeze. J. Reynolds did some marvelous feats of sword-swallowing and fire-eating, and Miss Lizzie Scanlon led on a very fine battalion of Amazons, whose evolutions in a mazy drill charmed the masculines of the audience. The scenery was gorgeous, particularly the Grotto of the Devil and the transformation scene, during the development of which upwards of twenty figures are worked upon the stage. The music, as is generally the case at the Academy, constituted a very considerable feature of the entertainment, and Mr. Loesch and assistants are deserving of much praise. The houses have ranged very good all the week. The next attraction will be Mrs. Chanfrau on Nov. 23, to continue one week; then comes Toole, the English comedian......'The Virginian,' at Hooley's, seems one of that class that 'never tires.' Instead of giving place to 'Peril,' as was publicly announced, the new play held the boards up to Nov. 20, when 'Peril' was produced, and it will be acted the rest of the week. The attendance has been very good all the week, though the weather has been unpropitious. November 23 'Divorce' will be presented, introducing Miss Fannie Marsh, once a great favorite here, and Miss Viola Plunkett. There has been a speck of trouble at this elegant theatre, which has resulted in the resignation of Fred Williams, a gentleman who has impressed all who have had the pleasure of meeting him as one who possesses to a somewhat remarkable degree the requisites for a successful stage-manager, and a man of culture and refinement as well. It is quite likely that Mrs. Williams and Mr. Harry Murdoch, both of whom have ingratiated themselves into general favor, will also withdraw. The whole trouble might have been avoided if less attention had been paid to the strictures of local critics, who, no doubt, are vastly amused at the amount of sensitiveness their articles have unearthed. The company as it stands to-day is an excellent one, and it is a shame to disrupt it for a mere nothing. Rumor has it that Mr. Buckley of the Academy will go to Hooley's in place of Murdoch......Wybert Reeve and Miss Stanhope closed at McVicker's Thursday, Nov. 19, and the Ilma di Murska Concert Troupe sang 20, and matinee 21. Saturday night the stock labor with 'Damon and Pythias.' Next (this) week Mrs. Allen will play Jeannie Deans in the drama of same name, supported by the stock company. Business very light......The Dillon-Blaisdell Combination will arrive here Sunday morning from Milwaukee. They go East and South on Nov. 23."

THE MAJILTON COMBINATION, in consequence of the illness of Frank and Marie Majilton, close their season at St. Louis on Dec. 5, for two months' rest, at the expiration of which time they resume, making several changes in the company.

W. HORACE LINGARD and company play at Newark, N. Y., on Thanksgiving Night. They are also booked for Washington one week, commencing on the 30th inst.

FROM SAN FRANCISCO, CAL., our customary letter concerning amusements failed to reach us up to the hour of going to press.

CHARLES ERNST, who came to this country many years ago with the Ravel Family, but who has been engaged in teaching dancing at Cincinnati, O., for the past thirty years, committed suicide on the evening of Nov. 21 at the Good Samaritan Hospital, in that city. He had returned that day from a trip to France, which he had been accustomed to make yearly.

W. T. MELVILLE, comedian, can be engaged through his agent, Col. T. Allston Brown. He has several new plays.

MANAGERS desiring to negotiate with Fannie Pierson for the production of her new local drama, entitled "Sensation, or the Metropolis at Midnight," can address her agent, Harry Peck, as per card.

FELIX A. VINCENT'S New York and Western Theatre Company is billed at Niles, O., Nov. 24, Akron 25, 26, 27, 28.

OUR BALTIMORE, Md., correspondent, under date of Nov. 21, writes as follows concerning amusements in that city: "Lotta began an engagement at Ford's Grand Opera-house on Nov. 16, in 'Zip, or Point Lynde Light.' She has lost none of her joyousness and dash since she was here, but has gained in genuine artistic power. The piece was well put on, and the cast good. Mr. Hotto gave a very droll and humorous delineation of Philosophy Jack, and was very good in his duets and dances with Lotta. Mr. Graham played the part of Jules Galletti in a fine manner, though it was entirely out of his line, he ranging from comedy to heavy. Mrs. Germon as Amanda Lovelace enacted the damsel of uncertain age in her usual artistic manner. The remainder of the cast was most ably filled by the Misses Roberts and Stockman, Messrs. Southard, Pearson, Rutledge, and Southerland. Lotta had a fine benefit on Friday, playing in 'Little Nell and the Marchioness.' Saturday matinee 'Zip,' and at night 'Little Nell and the Marchioness.' Nov. 23 Lotta's play of 'Musette' will be given.........Lucille Western, supported by W. H. Whalley, opened at the Holliday-street Theatre on Nov. 16 in 'East Lynne.' In 'The Child-stealer,' on Wednesday and Thursday nights, Miss Western was excellent. The support given her in the latter play by Mr. Whalley as Richard Craddock, and Mr. Levick as Lester Young, was very good. Mr. Stanley played Jemmy Jubbs in a semi-serious manner that was irresistible. The policeman was shown to nature by M. Lanagan as Simon Nippem. Mr. Burton had but little to do as Ralph Marvin, but he did that well. Lord Lansdale by Mark Price, and Maud Lansdale by Miss Gussie De Forrest, were ably portrayed. The minor characters were acceptable. For her benefit, on Friday night, she gave Nancy Sykes in 'Oliver Twist;' Mr. Whalley playing Bill Sykes, and Mr. Levick as the Jew. On Saturday, at the matinee, 'The Child-stealer' was repeated, and at night 'Oliver Twist.' On Nov. 23, Dominick Murray......The new arrivals at the Front-street Theatre on Nov. 16 consisted of Oliver Doud Byron, Miss Lizzie Gratcher, serio-comic vocalist, and Young Ocie, trapezist. Business has been fine, though not so good as that of the previous week. Miss Lizzie Gratcher has a very musical voice, but it is hardly strong enough to fill the Front. Young Ocie in his aerial evolutions gave evidence of skill far beyond his years. Miss Bettie Remmelsberg and Miss Emma Truman, in their fancy dance, were fine, though the audience failed to appreciate their efforts. The rest of the olio was well filled by Miss Kitty Brooke in some of her pleasing songs, Billy Ashcroft in his Irish specialties, and Chas. Seamon in his acrobatic song-and-dance. 'Across the Continent,' with Oliver Doud Byron as Joe Ferris, closed the evening's performance. Mr. Edeson as Dennis O'Dwyer in the prologue and Knockdown Johnny in a sparkling and humorous manner...Miss Laura Leclaire evinced considerable ability in her impersonation of Bridget O'Dwyer. 'Across the Continent' gave way to 'Ben McCullough' on Thursday, which held the boards the remainder of the week. The departures on Nov. 21 were Miss Kitty Brooke, Billy Ashcroft and Charles Seamon. The arrivals for the 23d consist of Miss Lou Sanford, serio-comic vocalist; Emerson and Clarke, Ethiopian eccentric; Miss Sallie Clinetop, danseuse; the Thornes—Herbert and Little Joe—Dutch vocalists; Mike Gallagher, Irish specialties. Byron in 'Kit McKay' is also billed for Monday, 23."

THE TOWNSEND FAMILY closed a prosperous season of three nights at Greenville, Pa., on Nov. 18. The pieces played were "Wonderful Woman," "Two Barristers," "Lost in London," "Little Toddlekins," "Richard III," and "Deaf as a Post." A correspondent says: "On the first two nights business was good, and on the last night a crowded house greeted the veteran John Townsend on his appearance for the second time in Greenville as Richard, which was admirably played throughout, and received an abundance of well-merited applause. He was ably supported by the several members of his family troupe." *The Union City (Pa.) Times* of Nov. 5 speaks of the performances as follows:

THE TOWNSEND FAMILY.—Since the billboards announced the return of the popular dramatic troupe the Townsend Family, their coming has been looked forward to with more than ordinary interest and pleasure, because it would bring home, for a couple of days, "the boys" of our Silver Cornet Band, of which we are so justly proud, and would give our amusement-loving citizens one or more of the rare entertainments of the season. The entertainment at the Opera-house on Saturday evening was presented to a large audience, and the play entitled "The Wonderful Woman" was well rendered in all its parts. The acting of the performers was meritorious, but that of Miss Grace Townsend as the Wonderful Woman, Harry Townsend as the Marquis, and Burnet Townsend as the ... was very fine indeed. The honored and gentlemanly manager, Mr. John Townsend, made a few remarks in his usual happy manner, in which he paid very handsome compliments to "the boys" of the band and orchestra, and to our friend "Dave" Honeywell, who is proving himself a very efficient advance-agent. Mrs. Harry Townsend favored the audience with some very fine character songs, which were rapturously encored. Her singing is superb, her fine rendering absolutely charming; and, with her rare beauty and personal attractions, she irresistibly captivates her audience, and must prove a great favorite wherever she appears. The entertainment of the evening concluded with the side-splitting farce entitled "The Two Barristers." The fine playing of the company, the superb singing of Mrs. Harry Townsend, interspersed with the splendid music of their fine orchestra, all combine to make an entertainment of the most pleasing character. We are sure that no troupe has ever visited us whose performances have given more perfect satisfaction than the Townsend Family. On Monday and Tuesday evenings they played to a crowded house at Waterford, and last Saturday we were favored with another visit, in which "Lost in London" was reproduced for the third time, but gave great satisfaction to the again crowded audience which attested their appearance and testified their approbation by repeated rounds of hearty applause. Mrs. Townsend's songs were tumultuously encored again and again, and the cordial reception which they have met with ought to assure the whole company that they will be warmly welcome whenever they may find it convenient to pay us another visit. We trust we may see them again before the close of the season.

The Union City *Advertiser* of Nov. 4 says:

THE TOWNSEND FAMILY.—It was our good fortune to be present at the entertainment given by the troupe in the Opera-house on last Saturday evening. The house was densely crowded by an eager and enthusiastic audience. As previously announced, the comic drama of "The Wonderful Woman" was the chief attraction of the evening, and was rendered in a manner which did great credit to the troupe. The comic farce entitled "The Two Barristers and the Pretty Laundress," was also given, and, although it has been enacted here several times in former years, it has seemingly grown better by age, and was received with roars of laughter. Mrs. Harry Townsend also contributed much to the enjoyment of the entertainment by singing two of her inimitable songs, which she knows so well how to sing. Probably no actress has ever visited us who is a more general favorite, and she is received with enthusiastic applause. Mr. John Townsend, the manager, also greeted the audience with a short address in his usual pleasant manner, in which he gave our friend "Dave" Honeywell, his advance agent, a merited compliment, and also spoke in the highest terms of our band boys and their recognized musical abilities and gentlemanly deportment.

OLIVE LOGAN'S comedy of "Surf," in Indianapolis, has asserted strong powers as a drawing card, and been witnessed by the largest houses of the season. A local paper says:

The large receipts of "Led Astray" have been far exceeded by those of "Surf," though the critics have abused Miss Logan's original play and lauded the gifted Dion's translation. Miss Logan and her driving manager can afford to laugh at the Indianapolis critics, however, as they count the money from the box-office. With the audiences, "Surf" is an unmitigated success, and is applauded to the echo. Olive Logan is a wit and a genius, and her clothes are magnificent. Solomon in all his glory couldn't hold a candle to her in this respect. Her acting in Mrs Noble is all the part demands, and gives unqualified pleasure to her troops of admirers.

Miss Logan produces her new comedy "The Woman who Talks," playing the leading role herself, and supported by the Lawrence Barrett Combination, at Toledo O., Nov. 30, Fort Wayne Dec. 1, Logansport 2, Lafayette 3, Danville 4, Terre Haute 5.

MR. AND MRS. BARNEY WILLIAMS IN BOSTON, MASS.—Of these popular artists *The Saturday Evening Gazette* of Boston speaks in effect as follows:

On the occasion of the farewell benefit of Mr. and Mrs. Barney Williams, the latter was the recipient of a number of beautiful floral offerings. One of the baskets contained a box, inclosing a massive gold locket, bearing the following inscription: "In memory of my dear mother, who loved you very much." It was a grateful tribute to an estimable lady. The gift was from a daughter of Gen. Tyler, a great patron of theatres, and a member of one of the most highly respected families in Boston.

MUSICAL.

ROSE MANSFIELD EVERSOLE, five years of age, a composer and artist on the piano, and probably as great a prodigy as Blind Tom, concertized at Pike's Opera-house, Cincinnati, on Nov. 17, 18, assisted by Isabella Busker, soprano; Henry Tonnate, baritone; Hattie Neville, recitationist; and Mrs. A. M. Eversole, pianist.

THE YOUNG MAENNERCHOR of Philadelphia gave a vocal and instrumental concert at Musical Fund Hall, in that city, on the 20th inst.

THEO. THOMAS' second symphony concert was given at the Academy of Music, Philadelphia, on the evening of the 20th inst. The house was well filled, and a good programme was admirably rendered. Miss Abbie Whinery, the possessor of a sweet, although not very strong, soprano voice, made her debut as a soloist on this occasion, and met with a cordial reception. A matinee performance was given by the Thomas Orchestra on the 21st.

THE NEW ORLEANS Jubilee Singers gave a concert at Horticultural Hall, Philadelphia, on the 21st, for the benefit of the Home for Infants.

THE ORPHEUS CLUB gave a concert on the evening of the 21st inst. at Musical Fund Hall, Philadelphia, Michael H. Cross acting as leader.

THE TENNESSEEANS—a troupe of colored singers—gave their first concert in Philadelphia on the 21st inst., at Tabernacle Hall, in that city.

THE AIMEE OPERA-BOUFFE TROUPE commence a short season at the Chestnut-street Theatre, Philadelphia, on the 23d inst., "La Fille De Madame Angot" constituting the programme during the first week.

F. W. HELMICK of Cincinnati, O., has just published two new songs, "Let Me Dream of Home, Sweet Home," and "Tell Me Truly, Little Darling," which he will send on receipt of price. See card.

SIG. VALLO, whose address find elsewhere, has copies of a new song, "The Style of the Day," with vocal and orchestral parts, for sale.

THE ADELAIDE PHILLIPPS ITALIAN OPERA COMPANY is to perform at Chicago, Ill., Nov. 23, 24, St. Catherines, Ont., 26, Rochester, N. Y., 27.

A FULL SET of table-bells, with all the paraphernalia for giving a bell-ringing entertainment, can be purchased of D. A. S., who advertises.

JOLLY NASH'S Thanksgiving Song can be obtained of White & Goullaud, the publishers, whose address find elsewhere.

THOSE SEEKING INSTRUCTION on the banjo are referred to Perry & Co.'s advertisement of "Geo. C. Dobson's Method and School for the Banjo."

J. H. ROSS & CO. publish the popular song "You Never Miss the Water Till the Well Runs Dry," now being sung with success by Fred Walz of Bryant's Minstrels. There are two arrangements for orchestra, specially adapted for minstrel bands, amateurs, etc., and one for piano, advertised in their card elsewhere.

W. R. JOCELYN advertises for an engagement as leader or second violin in orchestra, and alto in brass.

CORNET PLAYERS are referred to J. R. Brown's advertisement.

LEAVITT'S SWISS BELLRINGERS, TROUPE No. 1, are to exhibit at Gaines, Mich., Nov. 23, Linden 24, Fenton 25, Holly 26, Davisburg 27, Clarkston 28. J. L. Cady has returned to his home, and H. D. Bagley has been transferred to Leavitt's Continentals.

DELLINGER'S OPERA-HOUSE, Batavia, N. Y., is to be dedicated on Nov. 25 with a concert by local talent and a hop. The performances are to be for the benefit of John Dellinger.

A NEW MUSIC HALL, Norristown, Pa., was dedicated Nov. 21, with a concert by Theodore Thomas' orchestra.

THE JUBILEE SINGERS are to concertize at Norristown, Pa., Nov. 26.

J. S. WULFF, leader of orchestra, advertises for an engagement.

THE HOLMAN ENGLISH OPERA COMPANY opened in "The Grand Duchess" on Nov. 16 at the Savannah, Ga., Theatre, for an engagement of six nights and a matinee, and sang through the week to good houses. Route: Macon 23, 24, Atlanta 25, 26, 27, 28, Augusta 30, 31, Columbia, S. C., Dec. 1, 2, Charlotte, N. C., 3, Danville, Va., 4, Richmond 5, 6, 8, 9, 10.

THE KELLOGG ENGLISH OPERA COMPANY will commence a season of three nights and one matinee at Library Hall, Pittsburg, Pa., on Dec. 3.

A PIANIST who is well up in the variety business advertises for an engagement.

"ALLEGRETTO," cornet-player, whose address is care of this office, wants an engagement.

THE BERGER FAMILY performed at Lynchburg, Va., Nov. 16, 17, and a correspondent informs us that every seat in the hall was sold before the opening of the doors. *The Lynchburg Republican* of the 17th thus speaks of their performances:

THE BERGER FAMILY.—Holcombe Hall was densely crowded last night with the beauty and fashion of Lynchburg, to witness the performance of the celebrated Berger Family. The cornet solo by Miss Anna Berger was particularly fine, and elicited genuine and hearty applause. The character songs of J. W. McKee were repeatedly encored. Le Grand is a fine character artist. The solo on the harmonica by L. P. Williams was almost beyond criticism. The whole performance was of the most recherche and distingue character, and well deserved the liberal patronage which greeted it.

Route: Wilmington, N. C., Nov. 30, Dec. 1, Sumter, S. C., 2, 3, Columbia 4, 5, thence to Charleston and Savannah, Ga.

VARIETY HALLS.

CLIPPER ALMANAC.—All advertisements intended for insertion in THE CLIPPER ALMANAC for 1875 must reach us not later than Dec. 5. For rates, see advertising department.

HARRIGAN AND HART's original drama of "Eureka," and a new sensational play by Edward Harrigan and John Woodard, entitled "The Doyle Brothers," are ready for production during the coming Summer season, under the supervision of Mr. Josh Hart. Managers and others are referred to card published elsewhere.

HARRY ETTINGE is no longer agent for the Gourlays. See card.

MISS BERNETTE and Nat Blossom, variety artists, advertise that they will be at liberty after Dec. 25; also that they have new and original songs and sketches ready for production.

THE VAUDEVILLE THEATRE, Louisville, Ky., continues to receive its share of patronage. Walter Wentworth, contortionist; Nellie Brooks, serio-comic singer; and George Kurtz, song-and-dance artist, made their first bow on Nov. 16, and each and all, being good in their business, were repeatedly encored. The departures consist of Lew and Frank Collins, for Cincinnati; the Hunting Brothers and Fred. Harris, for Indianapolis; Fanny Florence, destination undecided. Underlined 23: Mons. Florentine, Mlle. Zephy, Annie Williams, and the Barlow Brothers. Letter of Nov. 19.

FLYNN'S GAIETY THEATRE, New Orleans, La., has received liberal patronage since our last report. On Nov. 16 Miss Kate Harvey made her first appearance, and was received very favorably. Among new attractions announced are Miss Abbie Farnesworth, "Little Dot," George Kurtz and Nellie Brooks. Departures, none.

THE WAITE SISTERS and Harry Waite, at present performing at the Detroit, Mich., Theatre, where they can be addressed, have two weeks vacant from Dec. 7.

A SERIO-COMIC VOCALIST is wanted by Wm. Henri, who advertises.

E. C. GLASFORD, whose address find elsewhere, wants to engage a good wench-dancer, and he would like to hear from Irvin T. Bush.

PATTI ROSA and Bobby Scott, character artists, are now engaged at the National Theatre, Cincinnati, O., and in another column they publish a card from Manager Hough of Detroit, who speaks very highly of their performances.

JOHN CRAVENS, usher of the Theatre Comique, Kansas City, Mo., died of inflammation of the bowels on Nov. 13, aged 36 years.

AT THE THEATRE COMIQUE, Kansas City, Mo., the Mahrettas and Rosa and Leoni, gymnasts and vocalists, with their educated dogs, opened on Nov. 16, but Mlle. Loue, vocalist, announced for the same date, failed to appear. Harry Thompson and Mary Olive closed 21. Business averages fair.

THE ROCHESTER (N. Y.) THEATRE, late Lane's, will be opened on Nov. 23 with the following company: Annie Hindle, Adelaide Miller, La Belle Pauline, Gilday and Gineven, Ida Merton, Lizzie Conway, Alice Bateman, Chas. Park, Billy Noonan, Geo. Conway, Smith and Waldron and Harry Clark. Carr and Johnson will be the managers; W. B. Cavanagh, stage-manager; and John Hyland, leader of orchestra.

PITTSBURG, PA., advices, dated Nov. 19: "Miss Lulu Delmay, Dan Mason, and Billy Landis were the fresh arrivals at Trimble's Varieties Theatre on Nov. 16. Miss Delmay's songs met with favor, and the skate-dance of Billy Landis won a hearty encore. Dan Mason is a dialect comedian of fair merit, and his songs-and-dances were redemanded. The Waite Sisters were seen to advantage in the burlesque of 'The Two Roses,' and Cotton and Birdue acquitted themselves creditably in new songs-and-dances. The other members of the company appeared in their respective specialties. Business for the week averaged good. The new people advertised for Nov. 23 are the Woods—Harry and Fannie; Miss Alice Le Fevre, Lyman Laiscelle, Miss Susie Starr, and Billy Carroll......Tim Morris, Ethiopian comedian, and Miss Ella Heflin, song-and-dance and jig artist, are the new faces at Martin's Theatre Comique. With the exception of those above named, the company remains about the same as last week. On the 20th Geo. S. Knight will take a benefit. Sam Collyer and other additional attractions are announced for this occasion. The cancan is underlined......The unfortunate Olympic Theatre, on Fifth avenue, is now being converted into a billiard hall. It was first opened as a variety theatre last Spring, and since then, at intervals, until a short time ago, was under the management of various persons, all of whom, it is presumable, lost more or less money. The place was cosy, advantageously located, and well adapted to the purposes of a variety theatre, and any enterprising, experienced manager, with a liberal expenditure of money, should have made the establishment a paying institution."

HARRY GREACON, who advertises, wants to engage first-class talent for the Columbia Varieties, South Brooklyn, N. Y.

THE ARRIVALS at the Odeon, Baltimore, Md., the past week, were Miss Maggie Mairs on Nov. 16, Miss Kitty Whitland 17. Miss Mairs is a fair character singer, but she needs some new songs badly. Miss Kitty Whitland, by her pleasing manners and charming vocalisms, won the good opinion of her audiences. Little Lotta has been seriously indisposed the past week, but she is improving. On Nov. 16 E. M. Castine took charge of the house as sole proprietor, he having bought the right of Mr. Chas. Grund, who now retires. Mr. Castine has been connected with this house in various responsible positions for over seven years. He has already made great changes in the heating arrangement of the house; other changes in prospective. No departures this week. On Nov. 23 Chas. Seamon, song-and-dance. Nov. 24, benefit of R. Jean Buckley, the stage-manager.

THE THEATRE COMIQUE, Washington, D. C., continues to do a splendid business. The new attractions Nov. 16 were the Freeman Sisters, Lew Spencer, Prof. Mitchell and Master J. H. Brown. The Freeman Sisters in their comic sketches are pleasing and clever, and are lavishly encored. Prof. Mitchell's fire-eating performances are not particularly pleasant to gaze on. Master J. H. Brown as Wild Poppy in "Flashes of City Life" was well sustained by the company. The departures Nov. 21 were J. H. Brown, J. H. Sherwood, G. W. Pike and S. S. Purdy. The announcements for Nov. 23 are Billy Ashcroft, Kitty Brooke, Maggie Gray, and Green and Sadler. ......The Metropolitan Varieties did a fair business during the week. The only newcomer was Signor Columbus, musical contortionist. The departures Nov. 21 were Little Della and Dave McCoy. The announcements for Nov. 23 are Lillie Linden, Lizzie Warren and Willie Gray. Report dated Nov. 22.

AT THE HOWARD ATHENÆUM, Boston, Mass., a first-part minstrel-scene opened the entertainment the past week, with N. D. Jones as interlocutor, Harry Bloodgood as bones, and Sam Sanford as tambo, and the Boston Quartet furnishing the vocal portion of the evening, Lisle Riddell also singing a song. After this, Mons. and Mme. D'Omer performed some wonderful feats with the sharpest of swords, eclipsing anything of the sort we have ever seen. Jennie Morgan then sang a couple of songs, and, with her sister, executed some pleasing duets, which were rapturously applauded. "Jolly" Nash then made his first appearance in Boston, and sprang at once into popular favor. He was encored some half dozen times. Bloodgood then gave a rather funny stump-speech on Temperance, and the Daly Brothers did a song-and-dance. Zoe went through her remarkable gymnastic act. Sanford and Wilson repeated their familiar "Musical Mokes," and a triple statue clog, with Vinie Daly and the Daly Brothers, and the farce of "The Secret," closed the pleasing entertainment. "Jolly" Nash, Zoe, the Dalys, Mons. and Mme. D'Omer, and Sanford and Wilson closed Nov. 21. On Nov. 23 Larry Tooley, the Wilson Brothers and the Ainsleys open. Letter dated Nov. 22.

AT NEWTON'S VARIETIES, Hartford, Ct., Nov. 16, the reinforcements included W. W. Newcomb, Ethiopian comedian, who retains much of his old-time faculty to please; John Bartley, who may be ranked among the best bone-soloists extant; Tom Granger, a favorite comedian and song-and-dance performer; Andy Showers, who achieved success in feats of jugglery, and who later in the evening exhibited a troupe of well-trained dogs; Alida Showers, who does a neat song-and-dance; Ella Arnold and Nellie McDonald, vocalists; and the Grinnell Children—Bennie and Hattie—whose well-rendered character songs-and-dances met with approval. In conjunction with the above, Manchester and Jennings, Chas. Whiting, J. H. Cooke, James Clark, and Chas. Arizona appeared in a diversified and pleasing entertainment to the largest week's business of the season. Departures Nov. 21: Manchester and Jennings, who lay off for one week, reopening at this theatre on Nov. 30, and Chas. Whiting, who goes to his home at Springfield, Mass. The new people announced for 23 are Sheffer and Nelson, J. W. Eagan and Julia Bennet. An extra matinee is announced for Thanksgiving Day. Report dated Nov. 22.

BUSINESS at the Theatre Comique, Richmond, Va., improved considerably during the past week, notwithstanding there has not been any changes for a month or two. No announcements for Nov. 23.

VARIETY NEWS in St. Louis, Mo., is summed up by our correspondent, under date of Nov. 20, as follows: "Business at the Theatre Comique for the week has been particularly good. Zittella's singing is very fine. Carrie Lavarnie's songs and dressing are also good. The Iferd Sisters have continued to please. Mlle. Lea remains. The ballet and the 'Forty Thieves' have been the cards for the week. Departures 21: Carrie Lavarnie, Burt Clark and the Brandt Sisters. Underlined for Nov. 23: Geo. S. Knight and 'The Buchu Sensation.'......At Deagle's Theatre, business has been good. Laura Honey was well received. Her changes are neat, and her singing is good. Frank Harrington, Geo. Mellville and Fayette Welch continue to please. Departures on Nov. 21: Frank Harrington, Laura Honey, with Geo. Thompson's troupe on the Kansas circuit; and Mlle. Bassoure. Underlined: Cerito, Jennie Latelle, Ida Ross, Adeline Stewart and the Lillian Sisters."

AT WARD'S OPERA-HOUSE, Portland, Me., the fresh attractions Nov. 16 were Delehanty and Hengler, who met with a very enthusiastic reception; and the Hussey Constellation, consisting of Frank Hussey, Blanche Clifton, and Ernest Leonie and Ovilla. An excellent minstrel first-part was given the latter half of the week, the ends being well sustained by Ned Wambold and J. H. Cummings, Fred McAvoy acting as interlocutor. Departures 21: the Ainsleys, to the Howard, Boston; Blanch Selwyn and Charles Diamond, to Ward's, Fall River, Mass. Arrivals Nov. 23: Sheridan, Mack & Day's Combination, consisting of Sheridan and Mack, the Stuart Sisters, Alecia Jourdan, Boshell Sisters, Mlle. Evaline, Lester and Allen, Edwin French, and Constantine and Eunice. Mr. Ward takes the following company to Lewiston on the same date for one week: Delehanty and Hengler, Hussey Constellation, Morton and Bernardo, Nellie St. John, Fred McAvoy, Ned Wambold, J. H. Cummings, the Bennetts—Fred and Eva—who join the company at that date, and Prof. Hendley's brass band and orchestra......Charley Shay's Troupe performed at City Hall Nov. 21, the date of our correspondent's advices.

THE ONLY FRESH APPEARANCE at the Theatre Comique, Cleveland, O., Nov. 16, was Jean Alderson, Italian gymnast. The business was about as good as usual. Chas. Thatcher, leader of the orchestra, had a benefit Nov. 20. The only departures Nov. 21 were Bryant and Williams, song-and-dance men, to Fall River, Mass., and Miss Bonnie Nelson (Mrs. B. C. Hart), to National Theatre Comique, Cincinnati, Nov. 23, for a short period.

AT ORCHESTRION HALL, New Haven, Ct., variety talent is wanted. See card.

FEMALE TALENT is wanted at the Theatre Comique, Richmond, Va. Address W. W. Putnam, as per advertisement.

"A. A.," who can be addressed care of this office, wants to engage a boy for bar-acts, and a lady trapezist.

E. M. CASTINE advertises for talent for the Odeon Varieties, Baltimore, Md.

JOHN AND SHED LE CLAIR, gymnasts, publish a description of their acts in another column. They open at the Grand Central Theatre, Philadelphia, Nov. 30, and have vacant dates after that engagement.

HARRY AND FANNY OSBORNE, comedians and vocalists, can be engaged in their tragic comedy entitled "Augustus Popjay." Address as per card.

SHELBY'S TERRACE THEATRE, Buffalo, N. Y., did a large business the past week, the chief card being the Ulm Sisters. The departures Nov. 21 were the Claire Sisters, Fall River; Gorman and Romer, to Toronto; Charles Young and the Ulm Sisters, to New York. The newcomers Nov. 23 are Mons. and Mlle. D'Omer, F. F. Le Vantine, John and Wm. Victorelli, Harry Brown, Annie Hall, Dan Shelby and wife (*nee* Bianche Castle). Manager Shelby will give two performances at St. James Hall on Thanksgiving......At the Adelphi large audiences were in attendance every evening. At the Tuesday matinee Miss Lina Edwin, who appeared as Fra Diavolo, met with favor. Manager Riggs has one of the best stock companies that have ever been attached to a variety theatre. The departures Nov. 21 are Annie Hindle and Adelaid Miller, the latter going to Rochester, N. Y. The new arrivals Nov. 23 are Harper and Stansell, the one-legged song-and-dance men. On Thanksgiving Mr. Riggs goes to Elmira to play in "Shin Fane" for the benefit of the Knights of Pythias Lodge. Advices dated Nov. 21.

A VARIETY THEATRE was opened at Springfield, O., Nov. 9, and the business since that date is reported good. Wm. Harrington is the proprietor; Henry Fancher, business and stage manager; Ed. Wilson, leader of the band and orchestra; and Tommy Conlin, treasurer. The company during the past week included Billy Blair, Harry Fancher, Harry Jennings, Leary and West, Foley and Thompson, Johnny Turner, Minnie Baker, the Fulton Sisters, Julia Myers and Carrie Leslie. Billed for Nov. 23: Sadie Mills, Katy Smith, and the Le Fevre Family, four in number.

HATTIE HAWTHORNE was the sole fresh appearance at Ned Turner's Variety Theatre, Milwaukee, Wis., on Nov. 16. Sig. Columbus is billed for 23.

LILLIE RAYMOND has been re-engaged at the Varieties, Norfolk, Va., and Annie Clare, jig and fancy dancer, is to appear Nov. 25.

THE COLUMBIAN VARIETIES, Brooklyn, is doing a good business. Miss Dolly Shay, and Nellie Nelson, with Billy Eakins, Hawkins and Murray, are the merry crew......The Olympic Theatre has also been well stocked. Johnny Wild's specialties "1, 2, 3," and "The Editor's Troubles" were capital. West, Hughes and Hart are retained. Miss Jennie Engel, Venus and Adonis, and El Nino Eddie are the attractions for Nov. 23.

THE CARROLLTON VARIETIES, Fall River, Mass., was closed on Nov. 14, after a season of about ten weeks, which was financially a failure. Our correspondent says: "Its demise thus early was principally due to the severe illness of Manager Pierce, who was attacked with congestion of the lungs on the 13th, and has since been confined to his bed. The stock engaged to open 16th made an attempt to run the place, but after the second night concluded to drop on it. On the 20th Hurley and Marr and Wilson and Johnson had a benefit, which was well patronized, various performers from the other halls, besides a number of amateurs, uniting to give a good bill. A silver cup was offered to the best amateur clog-dancer, and a like trophy to the best jiggist. The former was won by Arthur O'Brien, and the latter by Jimmy Lynch, about eight dancers contending for both prizes....At the Novelties, the company Nov. 23 will consist of the following: Alphonse Leroux, stage-manager; Signor Bruno, Sadie Dunbar, Carrie Gardner, Frank Bell, J. H. Graham, Billy Allen, Joseph Brierly and Master Tommy Fish......At Ward's Opera-house the performances the past week have been well patronized, but not so well as they deserved. James Collins and Martha Wren are a whole show in themselves, and their burlesques are immense. "Divorce," as given by them, evoked roars of laughter. Departures 21: N. B. Shimer, to Troy, N. Y.; Diamond and Ryan, Baby Ardine and Frank Gibbons, to New York, and Frank Bell. Coming 23: The Victorellis—John and William—acrobats; Claire Sisters, gymnasts; Blanche Selwyn, vocalist; Chas. Diamond, the "Live Italian;" Bryant and Williams, song-and-dance. Advices of Nov. 21.

THE LAMONTS—Jennie and Albert—acrobats and gymnasts, can be engaged for vacant dates. Address Albert Lamont, care of this office.

EDWIN RUPERT advertises for variety artists, to open at Olympic Music Hall, Davenport, Ia., on Nov. 30.

THE MAJILTONS notify managers, through a card in another column, that they will be informed when Mr. Frank Majilton's health will permit the troupe to travel again.

THE GRINNELL CHILDREN—Hattie and Bennie—who do song-and dance, clog-dancing, sketches, etc., will be at liberty after Dec. 6. Address Addie Grinnell, as per advertisement.

LULU RICHMOND of the Richmond Sisters publishes a card in reference to a performer of that name who was recently billed at the Adelphi, Cincinnati, O.

AT THE JEFFERSON OPERA-HOUSE, Memphis, Tenn., during the past week the company included Delia Wallace, vocalist; Robert Frayne, juggler; the Reed Sisters, in comic duets; Annie Reed, song-and-dance; Libby Marretta, Johnny Smith, "Happy" McCaslin, Ish. Anderson, Ella Warner and Bob Honeywood.

BLANCHE STANLEY, vocalist, who is performing in London, Eng., is said to be meeting with much success there.

CINCINNATI VARIETY NEWS to the 21st is given as appended by our correspondent: "At the National Theatre Comique the new appearances this week have been Charley Benedict, a clever Ethiopian comedian; Billy and Maggie Ray, comedians and character singers; Don Santiago Gibbonoise, the veteran contortionist; and Laura Bernard, a nice serio-comic vocalist. A novelty has been two successive first-parts, in one of which J. W. Berkley and Billy Ray were end-men; Johnny Booker, interlocutor; and Maggie Ray, balladist; and in the other, Charley Benedict and Charley Mulgro took the ends, Joe Gulick the middle, and Laura Bernard did the warbling. The melodrama of 'Pongo the Ape' formed the wind-up, Sig. Monta playing the ape. The closures this evening are to be the Monta and Garetta Troupe and the Lillian Sisters, all going to St. Louis. The management complain that the Vaidis Children, who were to have continued this week, departed without cause. The newcomers for the 23d are to be C. C. Matthews, Mlle. Lauretta, Annie Hindle, Brandt Sisters, Bonnie Nelson, J. W. Wesley, John McVeigh, Addie Johnson and Kate Montrose. Biz good.......At the Adelphia the only change has been the re-engagement of Celia Howard, vocalist."

AT MORTIMER'S VARIETIES, Philadelphia, Nellie Edwards, serio-comic vocalist, and Lillie Raymond, song-and-dance artist, were the new faces last week; the feature of attraction, however, being John R. Lane's new and original sensational drama of "Fast Men and Women of the Day," which drew large audiences, and will be repeated during the present week. Young Ajax and the Linwood Brothers open on the 23d.

BILLY WRIGHT, the veteran Ethiopian comedian, is to be the recipient of a complimentary testimonial in Philadelphia on the 3d of December, on which occasion Mlle. Georgia, the female knife-thrower, will appear, together with a host of volunteers.

H. L. THORNTON, the proprietor of the Adelphi Opera-house, Philadelphia, will give 1,000 loaves of bread to the deserving poor on Thanksgiving morning.

AT THE GRAND CENTRAL VARIETY THEATRE, Philadelphia, the numerous patrons during the past week have had no cause to complain of lack of novelty. James M. Ward, Winnetta Montague, Rosa Lee and the La Verdi Brothers were the new features of attraction on the 16th inst. The two former met with much favor in their drama of "Unmasked, or the Lone House on the Hook," Miss Montague being a clever vocalist as well as actress. Warm applause greeted the vocal efforts of Miss Rosa Lee, and the La Verdi Brothers performed with striking smartness some novel and daring gymnastic feats. Mlle. Bonfanti, Miss Maggie Gray, and Wayne and Lovely closed Nov. 21. Mlle. De Rosa and Miss Betty Remmelsberg will be added to the ballet corps on the 23d; the Foy Sisters, Billy Carroll, Mons. Loyal, and Mons. Gilbert with his trained canary birds, also appearing on the same date.

MLLE. RUSSELLIE, John Murtz, J. K. Campbell, Sam Long and Harry Enochs were the new appearances at the Eleventh-street Varieties, Philadelpdia, on the 16th inst. Mlle. Russellie and John Murtz performed a very neat act on the trapeze, J. K. Campbell appeared in banjo solos; Sam Long in comic vocalism, and Harry Enochs in Ethiopian specialties. Each met with a reception of the most cordial description. Frank Lum, Dan Luke, John Mack, Brennan and Glenn and S. S. Stewart open Nov. 23. Frank Lum acting as the stage-manager. The matinees at this establishment will hereafter be given on Mondays and Fridays.

AT THE ADELPHI OPERA-HOUSE, Philadelphia, Lou Frazer, a clever comedian; Dan Luke, Frank Clark and Hassell and Early were the additions to the company for the week ending Nov. 21. Miss Lucy Adams and Guy Linton, and Hassell and Early closed on the 21st. McVicker and Sully and Master Frank Costello open on the 23d inst.

JAMES NEARY, Irish comedian; Frank Sandford, Dutch and Ethiopian comedian; and Mlle. Rosette, trapeze artist, were the new faces last week at the Odeon Varieties, Philadelphia.

THE CHANGES at the Academy of Music, Grand Rapids, Mich., last week, were as follows: Harry Gardner and Marie Roscelle departed 21st for Toronto, and Leonora Creed, Minnie Baker, James Dalton, and Decker and Gibbs opened on the 16th. W. C. Burton's piece, entitled "Stolen Diamonds," will be produced there this week. Business continues good

GERARDIN'S ATLANTIC GARDEN, Fort Wayne, Ind., has been doing a good business, and the following artists made fresh appearances last week: Tommy Dayton, George Reed, Annie Dayton, Billy Stewart, and Johnny Lovely.

ALTHOUGH DETROIT MERCHANTS complain of hard times, one would not think it so after visiting the places of amusement, all enjoying the best of houses. At Welch's Theatre Comique, on Nov. 16, we had Minnie Loder, who was honored by three encores in her vocalisms; Dick Ralph, a good Ethiopian delineator and fair banjoist; and the Reynolds Brothers (George and Charles), two excellent song-and-dance men. Their burlesque prize-fight could not be improved upon. They were allowed to retire after six calls. Howard Paul, through illness, was obliged to cancel his engagement for the present. Closing the 21st are the Love Sisters, for Toledo; Willie Gaylord, New York; and E. F. Gorman and Susie Starr, to Pittsburg, Pa. Aubrey and Melnotte, Fred and Emily Siegel, Ella Davis, and the three Varella Brothers are announced for Nov. 23. At Hough's Varieties (which, in future, will be known as the Adelphi Theatre), the new people Nov. 16 were all Detroit favorites, and it is needless to specify their acts—Dan and Josie Morris, and Lulu Francis. The Burton Brothers were unable to open as announced, but came Nov. 19. They are young, and evidently possess talent in the song-and-dance line, although a little crude now for the want of experience. Patti Rosa and Bob Scott close Nov. 21, and the Waite Sisters, Blanche Beaumont, and Chas. C. King open 23. Advices of Nov. 20.

FEMALE PERFORMERS are wanted for the Alhambra Varieties, Brooklyn, N. Y. See card.

ROSE MELNOTTE, serio-comic vocalist, notifies managers, through an advertisement, that she cannot accept engagements outside of New York.

MAGGIE WESTON, character artist, who is at present engaged at the Globe Theatre, New Orleans, La., is very highly spoken of by the press of that city, extracts from which are published in another column.

AT THE METROPOLITAN, Indianapolis, Ind., the arrivals on Nov. 16 were Admiral Yale, Lulu Leonard, Georgia May, Lo-Lo and the De Glorion Bros. Lo-Lo's act of making a leap from gallery, passing through two balloons, and then being caught by one of the De Glorions, hanging from a trapeze over the stage, was loudly applauded. Admiral Yale in Dutch impersonations improves with acquaintance. Miss Leonard is pleasing in her serio-comic songs. Miss Georgia May was kindly welcomed. Departure Nov. 21: Harry Ball. Underlined: Fred Harris, Fannie Florence, and Miss Nellie Taylor. Letter of Nov. 20.

KOSSUTH VARIETIES, Albany, N. Y., collapsed on Nov. 14. Cause, no biz.

AT PROVIDENCE, R. I., the new Theatre Comique was opened to the public November 16 with every prospect of success, the capacity of the house being fully tested by a first-class audience of over 900 people, composed of ladies and gentlemen. The theatre is situated in the central part of the city, at the corner of two principal streets, and has a wide and convenient entrance of one flight of stairs. The interior was designed and fitted up by L. J. Couch of Bridgeport, Ct., the auditorium being divided into orchestra-chairs, stage-boxes, and a raised balcony in the rear, besides considerable standing-room. The walls and ceiling are tastefully decorated; the windows are hung with rich satin and lace curtains; the stage is fitted with a fine set of scenery and an elegant drop-curtain, by the artist, Mr. P. H. Hill, whose entire work is really excellent, considering the short time allowed him in the contract. Stalker & Anderson are the proprietors; A. Stalker, business manager; A. H. Wakefield, treasurer; C. McMillan, stage-manager; and Prof. S. A Waas, leader of the orchestra. The following is a list of the opening company: Fatty Stewart, Harris and Carroll, whose songs-and-dances are entitled to rank among the best; Barney McNulty, a capital Irish comedian; Johnny Manning, one of the best banjoists heard here in a long time; Burton Stanley, the fine impersonater; the Lamonts, wonderful gymnasts; Helene Revere, fancy jigs; Belle La Verde, ballads; and the La Verde Children in their specialties. The Lamonts closed 21, and the Weston Sisters are announced for 23. Advices of Nov. 20.

LOONEY'S VARIETIES, St. Louis, Mo., has recently changed hands, Ed. Gaffney being now the manager, and he advertises for variety performers and specialty artists.

THE BERRY BROTHERS' TROUPE showed at Clarendon, N. Y., Nov. 21. Business is reported to be good, and the troupe numbers ten people, as follows: Mrs. Lou Berry, song-and-dance; Cass Berry, comedian; Frank Holden, Prof. H. N. Berry, Q. P. Berry, and Col. H. Doby, advance agent. Route: Bergen, N. Y., Nov. 23, Churchville 24, Scottsville 25, Honeoye Falls 26, Avon 27.

AT THE OPERA-HOUSE, Montreal, recently opened under the management of Robt. V. Ferguson, with Messrs. Schumaker and Leslie lessees, the first week's attendance was very good, but a falling-off was visible the past week. The company includes Geo. F. Moore, Kittie Henderson, Viola Clifton, Flora McDonald, the Weslyn Brothers, Marco, contortionist; Morris and Sommers, in double clog; Gale and Weaver, Ethiopian specialties; Prof. Woodlands and his trained dogs. The orchestra, which, though small, is a good one, is under the leadership of Prof. Greenwald. Letter of Nov. 26.

JOE LOCWOD, Dutch vocalist, whose address is care of this office, wants an engagement.

JOHN DENIER is to open a variety theatre at Wheeling, W. Va., Nov. 23.

A CARD from Manager Ward of the Opera-house, Portland, Me., is published elsewhere, endorsing Mrs. Annie Yeamans and her daughter Lydia, who have just concluded an engagement with him, as successful performers.

MARTHA WREN and James Collins, sketch artists, open at the Odeon, Newark, N. J., on Nov. 30, and they publish a card relating to their sketch of "Through by Rail."

PROF. HARRY M. PARKER, whose address find elsewhere, can be engaged for vacant dates.

AT MYERS' OPERA-HOUSE, Chicago, Ill., the show and attendance the past week were equally slim. Grimaldi Adams did not make his appearance as advertised, so Harry Linden and Maude Hilton appeared in a sketch entitled "The Miseries of Human Life." The variety entertainment presents no features worthy of notice save the artistic dancing of Fred and Emily Siegel, and the vocalisms of Polly Daly. Capt. Dickey is in New York, in quest of a museum.

J. HARRY SANFORD, whose address is care of this office, wants to engage first-class variety performers.

NEGRO MINSTRELSY.

HAVERLY'S MINSTRELS did a splendid business at Ford's Opera-house, Washington, D. C., during the past week. Our correspondent says: "This company is one of the best ever seen in this city. The first-part, with Hall and Barlow on the ends, and Fred Wilson as interlocutor, was refined and mirth-provoking in a high degree. The instrumental music under the direction of W. W. Barbour, and the vocal quartet, composed of the Welling Brothers and J. W. Freeth, were splendid. In the olio, E. M. Hall's masterly skill on the banjo, Goss and Fox in songs-and-dances, George Wilson in comicalities, and D. L. Morris the Black Dutchman in a burlesque speech, were all applauded most generously. T. B. Dixon, tenor, formerly of Duprez & Benedict's, joined the party in this city."

HAVERLY'S MINSTRELS will occupy Hooley's Opera-house, Brooklyn, for a season commencing Nov. 23.

SIMMONS & SLOCUM'S MINSTRELS, Opera-house, Philadelphia, was well attended during the past week. Welch and Rice's new sketch "Off for America," and George Thatcher's clever burlesque of "The American District Telegraph," were produced for the first times, and seemed to be especially enjoyed by the audiences.

CARNCROSS & DIXEY'S MINSTRELS, Philadelphia, last week, presented the ludicrously amusing "African Blonde's" burlesque ballet.

SAM SANFORD'S Old-time Minstrels will reopen in Philadelphia, at Concert Hall, on the 30th of November, for a short season.

CALLENDER'S JUBILEE MINSTRELS, a new organization, are to show at Albany, N. Y., Nov. 24.

CHAS. CALLENDER, proprietor of the Georgia Minstrels, has organized another company, to be known as Callender's Jubilee Minstrels, which on Nov. 12 commenced a traveling season under the management of Gustave Frohman, with Wm. F. Sage as business agent. The company is as follows: L. Douglas, leader of orchestra; John Uston, comedian and song-and-dance; D. Porter and Ch. Anderson, bones and comedians; S. Tilman, tambo; R. Freeman, banjo; C. Benson, song-and-dance; R. Keenan, specialties; J. Johnson, dancer; T. Murray, prima donna; F. Bicks, "Old Man Eloquent;" F. Anderson, F. Jones, P. Zabriskie, Hazzard and J. Anderson, orchestra. For further particulars see advertisement.

HICKS' GEORGIA MINSTRELS show at Ingersoll, Canada, Nov. 23, Woodstock 24, Dundas 25, Hamilton 26, 27, Buffalo, N. Y., 28. C. B. Hicks has entered into an engagement to perform for six months in California, and he will leave for the Pacific State, in advance of the company, on Dec. 12. He publishes a card requesting hall agents in places south of New York to cancel the dates of the Georgia Minstrels, and performers engaged are requested to report at Buffalo. A double bass and tuba player, a second violinist who plays brass, and a vocalist who can do middle business are also advertised for.

WILLIE E. LYLE, burlesque prima donna with Callender's Minstrels, inserts a card in our business department.

DUPREZ & BENEDICT'S MINSTRELS will be at Grand Haven, Mich., Nov. 24, Toledo, O., 26, Springfield 30, Zanesville Dec. 4, Steubenville 8. A first-class tenor, vocalist, who can sing ballads and lead choruses, is advertised for.

GEO. L. WYNDE, English alto-singer, advertises that he is at liberty to negotiate with responsible managers.

THE NEW ORLEANS MINSTRELS were at Naugatuck, Ct., Nov. 19, Woolcottville 20, Winsted 21. Route: Collinsville 23, Holyoke, Mass., 24. Hank Goodman joined the company at Danbury, Ct.

PRIMROSE AND WEST, song-and-dance artists, have been engaged for Haverly's Minstrels, and open in Brooklyn, N. Y., Nov. 30.

AT KELLY & LEON'S, Chicago, Ill., there was an excellent bill the past week, which included, aside from the regular first-part, Leon's specialty "When Sammy Comes Home;" Coes and Schoolcraft in a very laughable sketch entitled "Oh, Well, it's no Use," in which Luke fairly captures the audience; Kelly and Leon's "Chip of the Old Block;" Walter and Morton's songs-and-dances; and John Hart's masterpiece, "The Court of Appeals." Wash Norton, who yet suffers from his fractured leg, hobbles on the stage and gives a banjo-solo, and song with banjo accompaniment, for which he receives the compliment of an encore. Billy Manning is understood to be on his good behavior, and after sufficient probation will probably resume the tambo. Letter dated Nov. 21.

CALLENDER'S GEORGIA MINSTRELS are to show at Pittsburg, Pa., Nov. 30, Dec. 1. In speaking of their performances, *The Memphis* (Tenn.) *Appeal* says:

The Georgias are, in all that is characteristic of their own role, masters of minstrelsy, and superior in anything in that line that we know of. The performance last night surpassed everything of the kind ever enjoyed here. The names of those among white minstrels who can come anywhere near these artists, either as singers or comedians, can be counted on one hand. A commendable feature was the entire absence of vulgarity, or anything which could shock the most refined lady. All was humorous, chaste and elegant, fun-provoking merriment, and thrilling all with delight. The troupe is better than the average, and have drawn better houses than ever similar troupes have done here.

CIRCUSES.

CLIPPER ALMANAC.—All advertisements intended for insertion in THE CLIPPER ALMANAC for 1875 must reach us not later than Dec. 5. For rates, see advertising department.

JOHN HENRY COOKE publishes a card cautioning all equestrians, except his brother, Harry Welby, against using the title of "Bounding Jockey."

CIRCUS PROPERTY is offered for sale, particulars of which can be obtained by addressing as per card.

THE LOWANDE FAMILY, equestrians, are at liberty to accept engagements for the season of 1875. Address as per advertisement.

E. W. PERRY and family, with four horses, can be engaged. Address as per advertisement.

MISCELLANEOUS.

CLIPPER ALMANAC.—All advertisements intended for insertion in THE CLIPPER ALMANAC for 1875 must reach us not later than Dec. 5. For rates, see advertising department.

WASHBURN'S LAST SENSATION is to show at Watkins, N. Y., Nov. 25, Penn Yan 26, Canandaigua 27, Batavia 28, 30, Rochester Dec. 1, Palmyra 2, Lyons 3.

W. S. ANDREWS is to discourse on "Dialect Humor" at Yorkville, N. Y., Nov. 27.

OLIVE LOGAN lectures on "Successful People" at Vincennes, Ind., Dec. 7, Evansville 8, and on "Girls" at Mt. Vernon 9, Mt. Carmel 10, Albion 11, Princeton 12. Hall proprietors desiring to arrange dates with Miss Logan are referred to her manager's card.

JOSH BILLINGS is to deliver his lecture "No Name" at Springfield, Mass., Nov. 26.

A PANORAMA of "Paradise Lost," with everything appertaining to it, lecture included, is offered for sale by J. G. Floyd. See advertisement.

JAMES STEELE MACKAYE lectures at Boston, Mass., Nov. 23, 24, 27, 28, Lewiston, Me., 26.

STARS AND COMBINATIONS having open dates are requested to address the managers of Capitol Theatre, Albany, N. Y. See card.

MAJOR H. C. DANE is to lecture at St. Johnsbury, Vt., Nov. 24.

GEN. BANKS will lecture at Norwich, Ct., Nov. 24.

HON. WM. PARSONS is to lecture at Rutland, Vt., Nov. 24, Springfield 25, Elems' Falls 27, Bridgeport, Ct., 28.

FREDERIC DOUGLASS is to lecture at Uxbridge, Mass., Nov. 24, Grafton 25.

THE MAIN-STREET OPERA-HOUSE, Johnstown, Pa., has a seating capacity of 1,000, and is furnished with scenery. See John Parke's card.

TAYLOR & BORDWELL'S PANORAMA AND COMEDY COMPANY is to show at Columbus, O., three nights and two matinees, commencing Thanksgiving Day.

THOSE ABOUT STUDYING for the dramatic or the variety stage are referred to Prof. Gardner's card, in which he also advertises a compilation of dramatic and Ethiopian acts, etc., and general information for amateurs.

R. M. HOOK, billposter, Baltimore, inserts his card in another column.

MRS. MARY A. LIVERMORE is to lecture in Boston, Mass., Nov. 24, Concord 25, Danbury, Ct., 27, Bridgeport 28.

TUCKER BROS. advertise that they will furnish show-paintings to order.

TAYLOR'S NEW OPERA-HOUSE, Sidney, O., was to be dedicated by the Julie Coventry Dramatic Company on Nov. 23. It has a seating capacity of one thousand, and is seated with chairs. The stage—30x22ft.—is furnished with scenery and a drop-curtain, painted by L. W. Seavey. There are four dressing-rooms, and the house is lighted with gas.

A PANORAMA of a trip around the world is advertised for sale.

CHAFFEE'S OPERA-HOUSE, Tippecanoe City, O., can be rented through the agent, whose card find elsewhere. It will seat five hundred, and has a stage, with scenery, etc.

GEN. SWIFT will inform the inhabitants of Chelsea, Mass., about "Job Junior" on Nov. 25.

REV. W. H. H. MURRAY is to express his views upon "Poverty" at Watertown, Mass., Nov. 24.

"THE PILGRIM" concluded its successful run at Concert Hall, Philadelphia, on Nov. 21, almost every evening of its exhibition being leased for church benefits.

THE CONCLUDING LECTURES of the "Star Course," at the Academy of Music, Philadelphia, were given last week, General N. P. Banks discoursing about "Diplomatic Princes" on Nov. 17, and a Chinese Mandarin and Hindoo Parsee on the 19th, giving an opportunity of enjoying "An Evening with the Heathen."

LEONARD GROVER advertises for a first-class scenic artist.

A FIRST-CLASS MAGICIAN is wanted. Address as per card.

THE FAREWELL READINGS of Miss Cushman at Lincoln Hall, Washington, D. C., Nov. 19, 20, attracted large audiences without creating any enthusiasm. And then, the telegraph informs us, she went to Cincinnati and got sick.

McEVOY'S HIBERNICON is to be exhibited at Baltimore Nov. 25, 26.

JOHN M. BURK'S Mirror of Ireland is announced at Hartford, Ct., for Nov. 26, 27.

MRS. SCOTT-SIDDONS is to read at Portland, Me., Nov. 27.

FREDERICK MACCABE will visit Brooklyn, N. Y., on Nov. 24, 25, 26, 27, 28, and at the Athenæum will give his original entertainment, "Begone, Dull Care!"

REV. MR. TIFFANY, from Washington, D. C., lectured at Baltimore, Md., Nov. 21, to a large audience, among whom were President Grant and several members of his Cabinet, besides other notabilities. The receipts of the lecture were given to the Monumental Fund of Washington. President Grant was accompanied by the Marine Band, who discoursed some fine music before and after the lecture.

THE MARTINO TROUPE are to give entertainments at Milwaukee, Wis., Nov. 25, 26, 27, 28.

THE DE CASTRO TROUPE is billed at Brownsville, Tenn., Nov. 23, 24, 25, Humboldt 27, 28, 30, Clarksville Dec. 1, Bowling Green, Ky., 2, 3, Nashville, Tenn., 4, 5.

ERIN AND THE BRENNANS are to be at Quebec, Canada, this week, and Montreal next.

HOWORTH'S HIBERNICA AND COMEDY COMPANY, now on a tour extending from Boston, Mass., to Australia, returning by way of South America and the West Indies, left San Francisco, Cal., on Nov. 10, in the steamship Cyphrenes, for Australia. The company has been playing for the past six months in the various towns on their route across the continent, and consists of the following performers: Tim Cohan, Dan P. Howard, Frank L. Martyn, Harry Nicholson, J. E. Flynn, J. E. O'Neil, Misses Marie Poinier, Kate Ryan, Emma Francis and the Hibernica Cornet Band. J. Howorth is the proprietor; M. E. Howard, treasurer; H. A. B. Williams, business agent; and J. E. Lewis, assistant agent. A card published elsewhere gives full particulars.

PUBLIC LIBRARY HALL, Louisville, Ky., which has been refitted and repainted, and is furnished with patent chairs, heated by steam, etc., is open to all first-class engagements. A complimentary card from C. D. Hess in regard to Library Hall is published in another column, as also are particulars in regard to Festival Hall, adjoining the above.

RYDER'S SWISS BELLRINGERS rang themselves in at Port Jefferson, L. I., Nov. 16, 17, Riverhead 18, Mattituck 19, Southold 20, Greenport 21. The company is the same as published in a past issue, save that John J. Lowry was compelled to remain behind on account of illness, and Etta Elwood canceled her engagement.

"PHAT BOY" inserts a notice of the postponement of the distribution of prizes offered by him for original literary productions; also his answers to correspondents.

FLYNN'S THESPIAN CLUB HALL, Marshall, Mo., can be rented by addressing Michael Flynn, proprietor, as per card.

A PANORAMA of the Great Northwest and views of the Pacific coast, together with eight wax-figures, are offered for sale by J. S. Meserve, who advertises.

I. DEVEAU, dramatist and sketch-writer, can be addressed as per card.

FRANK McEVOY'S HIBERNICA, which was exhibited the past week at Indianapolis, Ind., will be at Louisville, Ky., this week.

A PANORAMA of Ireland is advertised for sale cheap.

DR. HEALEY'S HIBERNICON will be exhibited in Omaha, Neb., Nov. 26, 27, Des Moines, Ia., 28, 30, Ottumwa Dec. 1, 2, Muscatine 3, 4, Davenport 5, 6, Rock Island, Ill., 8, 9, Freeport 10, 11; thence into Minnesota and Wisconsin.

AMATEUR.

THE WHEATLEY DRAMATIC ASSOCIATION's handsome little theatre, at Fifth and Gaskill streets, Philadelphia, has recently been refitted and repainted, and now presents a very attractive appearance. This influential and flourishing amateur organization gave an enjoyable performance on Nov. 18, the programme consisting of "Woodcock's Little Game" and "The Midnight Watch."

"HAMLET" will be produced at the Amateur's Drawing-room, Philadelphia, on the evening of January 7, 1875, for the benefit of a charitable institution, on which occasion the title-role will be sustained by the talented young amateur William P. H. Covert.

THE CINCINNATI SHAKESPEARE CLUB performed "The Widow Hunt" at their hall on Nov. 17, and "Blow for Blow" at Pike's Opera-house on the 20th. They are to give "Julius Cæsar" as a reading on the 24th......A series of amateur dramatic entertainments are to be given at Robinson's Opera-house, Cincinnati, during the week beginning Jan. 3, 1875. The Irish drama "Scarlet and Green" is to receive two presentations, and the Emmett Club, Shakespeare Club, and other organizations are to take part.

J. A. BUTTERFIELD'S Sacred Cantata of "Belshazzar" was produced at Bridgeport, Ct., Nov. 17, 18, 19, by the Bridgeport Choral Union, under the personal direction of the composer.

THE AMARANTH DRAMATIC ASSOCIATION took possession of the Brooklyn Academy of Music on Nov. 18. The building was crowded with a fashionable audience, not a seat in the auditorium being vacant, and many persons were obliged to stand. The play presented was "A New Way to Pay Old Debts." Wm. Luske acted Sir Giles Overreach; D. Walker, Lord Lovel; Dr. J. L. Farley, Wellborn; Mrs. J. L. Morrill, Lady Allworth; Miss Adele Metz, Margaret; all of whom were excellent. The entertainment was heartily enjoyed, and dancing followed. The officers of the Amaranth are James E. Vail, Jr., president; Milo H. Parsons, vice-president; A. Roosevelt Thompson, secretary; M. F. James, treasurer........A select company of amateurs gave a testimonial benefit to Julian Girard Noe (Barrett Sylvester) on Nov. 18, at Nilsson Hall, Brooklyn, N. Y. Charles Mathews' comedy "Used Up" was played, with Mr. Julian Girard Noe as Sir Charles Coldstream; Geo. W. Harding, John Ironbrace; Miss Annie Mack, Mary Wurzel; Lillian Langford, Lady Clutterbuck. The entertainment concluded with "The Rough Diamond," and was decidedly successful.

THE DAVENPORT DRAMATIC ASSOCIATION of Philadelphia perform "The Merchant of Venice" and "Katharine and Petruchio" on Thanksgiving Night, at the Amateur's Drawing-room in that city.

FOREIGN SHOW NEWS.

DRAMATIC.

IN THEATRICAL CIRCLES in London, Eng., the sensation of the week closing Nov. 6 was the appearance of Henry Irving in the role of Hamlet, which character he for the first time assumed at the Lyceum Theatre on the 31st ult. *The Sunday Times* thus refers to the performance: "Mr. Irving's Hamlet is on the whole the most scholarly we can recall. In saying this we give our actor the highest praise we can bestow. We dissent, however, from the conception, and we quarrel with a portion of the detail * * * Mr. Irving presents Hamlet as princely, courteous, affable, familiar, and melancholy. His is, moreover, a romantic melancholy, suited rather to Edgar of Ravenswood than to this communer with the spirits of the dead. He is subject to fits of intense gloom, and, recovering from them, he becomes tempestuously wild and at times cheerful. Of a volatile disposition and a sanguine temperament, his demonstrations to those with whom he is thrown into contact are too friendly for the sense of his position. Add to this that he is fidgety, nervous, and restless, and our fault-finding is exhausted. However familiar may be Mr. Irving, he is always princely. His courtesy is refined, and his mockery never passes the bounds of true breeding. His sorrow is inexpressibly touching, and his bursts of vehemence have that electrical influence which we have looked for in vain in his former impersonations. Very fine were the expression of restless unease when waiting for the ghost, and the subdued terror and tenderness with which his presence was received and his behests obeyed. In the conversational scene which followed, Mr. Irving was as good as Mr. Fechter, whose best scenes these were. The communications to Horatio and to the players could scarcely be surpassed. In the scene of the play again, Mr. Irving revealed absolute audacity. His manner of watching the King, his shout of triumph at the effect of his stratagem, and the manner in which he flung himself into the kingly seat—the last a very significant action—was superb, and took the house by storm. Changing the position of a portion of the text, he strengthened the scene. A very ingenious device was used in the ballad he quotes. At the time when the King rises, Hamlet has in his hand the fan of peacock's feathers of Ophelia, which he has toyed with and used for the purpose of concealing his face. This is still in his hand. He says accordingly:

'For thou dost know, O Damon dear,
This realm dismantled was
Of Jove himself, and now reigns here
A very, very ——'

'Peacock!' exclaims he in the words of the text, using an idea supplied by the fan, instead of the word 'ass,' which, as Horatio shows, was suggested." Mr. Chippendale appeared as Polonius, Mr. Compton as the Gravedigger, G. S. Neville as Horatio, Mr. Leathes as Laertes, Mr. Mead as the Ghost, Mr. Swinbourne as the King, Mr. Conway as Osric, Miss Isabel Bateman as Ophelia, and Miss Pauncefort as Gertrude.... "Oil and Vinegar," an absurdity in a prologue, two scenes, and a climax, by H. J. Byron, had been produced at the Gaiety; the other noticeable event of the week being the presentation at the Vaudeville of a musical improbability by Mr. Reed, called "Green Old Age." The plots of these novelties are described upon another page......."Le Roi Carotte" had been revived at the Alhambra, with Miss Rose Bell as Robin Wildfire, Miss Lisa Weber as Princess Cunegonde, Miss Lennox Gray as Rose du Soir, Harry Poulton as the King, and Mr. Celli as Prince Fridolin......Felix Rogers had appeared throughout the week at the Elephant and Castle, sustaining the title-role in his own version of "Rip Van Winkle." He was favorably noticed by the press......"Jessie Brown, or the Relief of Lucknow," was the main attraction at the Britannia......At the other metropolitan establishments no noticeable changes had occurred.

THE THEATRE OF TIFLIS, the capital of Caucasus, Russia, was destroyed by fire Oct. 11. The flames made their first appearance about half-past six in the store-room of the second story. In less than an hour the whole of the dresses, worth more than 150,000f., and the scenery were destroyed. None of them could be got out, as the staircase was of wood and was burning fiercely. The library, some music-scores, and the instruments were all that could be saved. The body of the building, which was in the bazaar of Temamchew, has been completely consumed. The losses of the merchants are estimated at several millions of rubles. The conflagration lasted until four in the morning. The theatre was insured, but for a comparatively insignificant sum.

CONSIDERABLE EXCITEMENT was caused in St. Mary street, Cardiff, Wales, Oct. 31, when it became known that two actors from the theatre, in full costume, securely handcuffed together, had been brought to the police-station in a cab. Upon inquiry, it transpired that Mr. Watkins and Mr. Bell had, in the course of a play in which they were acting, to suffer the indignity of being handcuffed. This was accomplished; but, to the dismay of the parties concerned, it was subsequently discovered that the key of the cuffs had been mislaid; and the two gentlemen, after vainly endeavoring to release themselves from their awkward situation, were compelled to resort to the police authorities for assistance. The performance was materially delayed in consequence of this *contretemps*; but the impatience of the audience was allayed by an announcement of the facts from the stage, the reappearance of the "prisoners" being the signal for roars of laughter.

MUSICAL.

ACCORDING to *The Musical World*, Madame Christine Nilsson met with a brilliant reception upon the occasion of her first appearance in St. Petersburg, Russia, as Valentine in "The Huguenots," Oct. 29. She was called and recalled repeatedly in the course of the performance, and a great number of times at the end of the opera. Bouquets were showered upon the stage in such quantities that an extra carriage had to be procured to carry them away. At the stage door a large crowd was waiting to catch a sight of her, and wished to unharness the horses, in order themselves to carry her to her hotel. Madame Nilsson, however, gracefully declined the honor. The other parts in "The Huguenots" were sustained by Madame Scalchi (Urbano), M. Capoul (Raoul), M. Maurel (Nevers), Signor Marcasso (San Bris), Signor Foli (Marcel), and Mlle. Bianchi (the Queen).

SIR JULIUS BENEDICT, the well-known composer, conductor, and pianist, is to receive, on the occasion of his seventieth birthday, a testimonial from his many friends. He is well known in America from his having accompanied Jenny Lind on her concert tour in 1850, and by his many delightful musical compositions, among which we may mention the opera of "The Lily of Killarney," a work full of exquisite melody and invention, and his later and more important work, the oratorio of St. Peter.

SIGNOR VERDI the composer has been made a member of the Italian Senate, as we learn by a cable dispatch of Nov. 22.

AMUSEMENTS.

P. T. BARNUM'S
GREAT ROMAN HIPPODROME!
MENAGERIE AND MUSEUM,
MENAGERIE AND MUSEUM.
BRILLIANT OPENING OF THE WINTER SEASON!
AN ERA IN METROPOLITAN AMUSEMENT!
An immense and fashionable audience welcome the new programme with unbounded applause.
Assured success of the
UNPARALLELED SPECTACULAR PAGEANT.
FETE AT PEKIN,
FETE AT PEKIN,
FETE AT PEKIN,
FETE AT PEKIN,
FETE AT PEKIN,
FETE AT PEKIN.
AFTERNOON AND EVENING.
Revival of the grand and thrilling
WAR RACES OF GREECE AND ROME!
THE DARING MUSCOVITE RACES,
The marvel of equestrianism.
The closely contested
LADIES' HURDLE RACES
Astonish all beholders.
The beautiful
LADIES' FLAT RACES,
The acme of female horsemanship.
The Roman Chariot Races, the races by trained animals, the auxiliary acts by the wonderful JACKLEY FAMILY, LANG LOOK, YAMADIVA, KENNEBEL BROTHERS, SATSUMA, &c., all received with tumultuous applause.
GRAND MENAGERIE
Opens at 1 and 6:30 P. M. Full and complete exhibitions in the Grand Amphitheatre at 2:30 and 8. Seats secured six days in advance.
AN IMMENSE PROGRAMME FOR THANKSGIVING.
Doors open from 10 A. M. to 10 P. M. 35-1t

GRAND OPERA-HOUSE.
BLACK CROOK.
GRAND REOPENING! MONDAY EVENING, NOV. 23,
and revival, after elaborate preparation, of the imperial spectacle, THE BLACK CROOK.
The reproduction of the marvelous pageant is marked by a
COMBINATION OF EXCELLENCES
that gives an excess of attractiveness to this offering even over that of the original presentment of the renowned play.
THE GRAND BALLET OF THREE HUNDRED
will be led by the premiere danseuses assoluta,
Mlle. MARIETTA BONFANTI and Mlle. EUGENIA LUPO,
the dashing danseuses characteristique,
Mlle. KATHI and EMILY KIRALFY.
The special incidental entertainment will be by the Lenton Family, the Vaidis Children, Ulm Sisters, Kynock and Smith (Champion Skaters), London Madrigal Boys, Persian Twin Sisters.
The Scenery simply superb! The final charm of the gorgeous spectacle will be a magnificent Mythological Tableau. Prices—Admission, 50 cents. Orchestra Stalls, $1.50; Orchestra Balcony, $1.50; Balcony, 75 cents; Parlor Chairs, $1.50; Front Balcony, $1.00; Family Circle, 30 cents. Box-office open from 8 to 4 o'clock. Thanksgiving Day, extra Matinee at 1½. All the magnificent features. 1t

JAKE BERRY'S 34TH-ST. OPERA-HOUSE.—Open every night. Matinees Wednesdays and Saturdays. Admission, 15, 25, 50, and 75c. Lady dancers wanted at all times. 27-1t*

COLUMBIA VARIETIES,
209 COLUMBIA STREET, COR. SACKETT,
SOUTH BROOKLYN, N. Y.
Skeehan Bros., proprietors. Harry Greacon, stage-manager. Open year round. First-class talent wanted at all times, lady artists especially. Salaries low but sure. Address HARRY GREACON, as above. 35-1t*

ALHAMBRA VARIETIES,
371 FULTON STREET, BROOKLYN, N. Y.
J. MYERS, Proprietor. C. P. HYLAND, Manager.
Open the year round. Female talent wanted immediately; salary low. Money sure. 35-1t*

ROBINSON HALL, 16th street.
LAST WEEK. LAST WEEK.
Owing to the tremendous rush to see the great sensations,
THE FEMALE BATHERS,
THE TURKISH HAREM,
THE CANCAN AND FEMALE MINSTRELS,
the management have found it necessary to secure a larger theatre, and have the pleasure to announce that after the present week they will open at
TERRACE GARDEN THEATRE,
MONDAY, NOV. 30.
Those who desire to visit ROBINSON HALL should go THIS WEEK.
MATINEES TUESDAY AND FRIDAY,
Also on THANKSGIVING DAY. 35-1t

METROPOLITAN THEATRE,
585 BROADWAY.
HARRY CLIFFORD..........Business and Stage Manager
A PERFECT FURORE!
First appearance of the world-renowned Ethiopian comedian and musicalmoke,
FRANK JONES.
Reappearance of the queen of all gymnasts,
LOLA! LOLA!!
First appearance of the king of song-and-dance,
H. T. MUDGE.
Immense hit of the celebrated WINNETTS.
The beautiful and fascinating queen of song,
MISS JENNIE WADE.
First week of the great local drama,
STRIKE OF THE LONGSHOREMEN.
Immense hit of the lightning drillist,
SERGT. BURKE.
The celebrated Irish team, THE EMERSONS.
100 FIRST-CLASS PERFORMERS. 100.
Nineteenth week of MLLE. PICAUT'S GREAT ORIGINAL AND ONLY CANCAN.
50 BEWITCHING LADIES. 50.
FIRST-CLASS TALENT WANTED AT ALL TIMES.
35-1t*

GLOBE THEATRE,
728 BROADWAY. 730
CAMPBELL & MURTHA..........Managers
THE AMUSEMENT PALACE OF NEW YORK.
5 NEW STARS. 5
PROF. ALEX. DAVIS,
The Premier Ventriloquist of the World.
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PERFORMERS, BEWARE!
Adverting to a card of JOE MORTIMER in last week's CLIPPER, charging HARRY KERNELL, ESQ., with influencing me to leave the Grand Central Theatre, and warning managers to beware of his seducing valuable performers away from them, by offers of brighter salaries, I beg leave to say that I am Mr Kernell's senior by some years, and as the sanitary condition of my reasoning faculties is pretty fair, there is little danger of Mr. Boucicault suing me for being "Led Astray." The charges I pronounce ABSOLUTELY FALSE, as I had determined to leave the Central some days before Mr. Kernell broached the subject of going to New York. As regards the other charges, I heard several performers ask Mr. Kernell if he would procure engagements for them in New York. The overtures came from them; but had it been the vice versa, where is the crime? It is not with Mr. Kernell, but with Mortimer, who think he holds a life lease upon his "cards" at his own salary, and hates to see anybody but himself better their condition. The animadversions against Mr. Kernell and myself were simply published as a shallow pretext to excuse himself in the eyes of performers for pocketing a week's hard-earned salary from each of us.
HARRY G. RICHMOND
Principal Comedian,
35-1t* Globe Theatre, Broadway, N. Y.

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Advertising under the head of Amusements, 15 cents per line for each insertion.

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Extracts from other papers, incorporated in news department, 50 cents per line.

Advertisements to be paid for at the time of insertion, and liberal discount made when paid for three months or longer in advance.

FRANK QUEEN Editor and Proprietor,
Clipper Building, Centre and Leonard streets, N. Y.

AMUSEMENTS.

CLIPPER ALMANAC FOR 1875.

The New York Clipper Almanac for 1875, which will be published in December, will doubtless have a large circulation, and our patrons will find it an invaluable medium for placing their business cards under the permanent notice of their customers, and proprietors of halls and opera-houses will find an announcement in it a valuable adjunct to their standing advertisements in The Clipper.

We are now prepared to receive advertisements at the following rates and on our usual cash terms: For one page, 7½x4½in., $40; half a page, $20: quarter of a page, $10; a space of 25x31 ems agate, $5.

ALL ADVERTISEMENTS MUST BE SENT IN BY DEC. 5.

FRANK QUEEN,
Publisher and Proprietor,
Clipper office, 88 and 90 Centre street, New York.

POSTPONED.

At the earnest solicitation of many friends who desire to compete,
"THE PHAT BOY"
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$1,000 ONE THOUSAND DOLLARS $1,000
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UNTIL JAN. 1, 1875:
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J. C. L., Boston; "Prix," Montreal: "Muffin," "Old Man," Toronto; "Cal," Washington; "Phenix," Chicago; "My Pard," 'Frisco; "Dickens," New Orleans; "H. O. T. D.," Baltimore; "Gus Phillips," N. Y.; Sandy McGuire, Old "Lemons," etc.—Now you have time: *fail not* to respond. Mitchell, Providence, R. I.—The production, not the writer, will receive the prize. You can compete for one or all. J. J. Jennings, Denver, Col.—Ballad and sketch received. You can forward others, as there is plenty of time. Waldorf H. Phillips, 161 Broadway, N. Y.—Ballad received. Having plenty of time, hope to receive something more. Mr George Ware, Toronto, Ont.—I shall give the prizes if the productions meet the favor of the judges; if not, will return. If I do not get what I want, will negotiate with you. Would be glad to know you are a competitor. Lawrence O'Tool, New York City.—The sketch can be submitted, the drama can be sent, and, if worth it, all right. Walter Lyster, Chicago, Ill.—The sketch can contain from 3 to 6 characters, in any dialect. (No. 2.) See answer to Mitchell, Providence, R. I. Will S. Hayes, Pub. Lib. Hall, Louisville, Ky.—Have booked you for a "ballad." You have plenty of time now. Sam N. Mitchell—I mean business—no "*tunes*." Pop aint in with it. T. A. Burtt, 100 S. 4th st., Phila., Pa.—For from 3 to 6 characters. No. 2. From ten to twenty minutes. No. 3. I will assist you, if productions please. Wm. Carlton.—The price is high, but go ahead. "*Moore*," Little Billy Lawlor.—How could you be so cruel? But go it again; price is nothing. J. Stewart Rogers.—The judges will decide. "*Heaven direct them.*" Address all communications
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THE TURNER HALL
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Macauley's Theatre, Louisville, Nov. 16 to 21; Pike's Opera-house, Cincinnati, Nov. 23 to 28; Academy of Music, Chicago, Nov. 30 to Dec. 5; Olympic, St. Louis, Dec. 7 to 19; MR. TOOLE is accompanied by Mr. Herberte, Mr. Westland, Miss Agnes Michell and Miss Eliza Johnstone of the principal English Theatres, their first appearance in the United States.
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AS NO COMPANY HAS BEEN SENT OUT FROM OUR THEATRE,
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LEGAL STEPS HAVE BEEN TAKEN
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A CARD TO MANAGERS
AND THE PUBLIC GENERALLY.

Look out for one TOM B. DIXON. Mark him well, with a black, deep mark, as an unreliable person, unworthy of an engagement with any respectable company. Whilst in our employ he played the cymbals in our black band, helped to remove chairs after the first-part, and sang in choruses, etc. When we were at Manchester, N. H., on Sept. 26, the above-mentioned Dixon, during that evening's entertainment, became so intoxicated that he could hardly sit in his chair in the first-part, and was also unable to sing his song, which had to be cut off from the progamme. For this violation of rule and order we discharged him the next day. He followed us to Worcester, Mass., begging upon us to take him back again and excuse his ungentlemanly conduct at Manchester, promising he would never again insult us and our patrons in the way he did at Manchester, and also promising to take an oath not to drink any intoxicating liquors during the time he should be in our employment. With that understanding we concluded to take him back and give him one year's written engagement. We took him to a Justice of the Peace, and the oath was administered to Dixon, as above, in the presence of witnesses, and he sealed the same by kissing the Holy Bible. On Saturday night, Nov. 14, at Cleveland, Ohio, Dixon came in our dressing-rooms in the evening quite intoxicated, having been drinking pretty heavy all that afternoon, thereby perjuring himself and committing a State-prison offense. Sunday evening, Nov. 15, when the company left for Toledo, Dixon ran, or, rather, stole away, leaving the company without even giving us a moment's notice, breaking his written one year's engagement with us, besides violating his sacred oath. We say look out for him—put a big black mark on Tom B. Dixon as an unreliable man. He owed nearly every member of our company for borrowed money, and deserted the troupe in the night, without paying them a cent. He is a regular talking machine, and with his tongue he is capable of demoralizing all the minstrel troupes with whom he may be engaged. We warn all respectable managers from recognizing this Dixon, and thus prevent being imposed upon, and likewise help to purify the profession, and keep it free from all such unreliable people. We hold a written engagement against Dixon for one year. Also, hold papers which will prove a clear case of perjury against said Dixon, and can, at any moment, serve an injunction on him, or imprison him for perjury. Yours, respectfully,
CHAS. H. DUPREZ,
LOUIS BENEDICT,
Proprietors Duprez & Benedict's Minstrels.
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The longest, the most successful, and the most gigantic tour ever undertaken by any company in this country or Europe; every artist connected with this company being under contract for three years, for a tour extending from Boston, Mass., to Australia, returning by way of South America and the West Indies. Look at our array:
TIM COHAN,
the renowned Irish Comedian.
DAN P. HOWARD,
the favorite Dutch Comedian and Character Artist.
MARIE POINIER,
the charming Irish Comedienne and Vocalist.
FRANK L. MARTYN,
Pianist and Musical Director.
HARRY NICHOLSON,
Champion Comique and Character Vocalist.
KATE RYAN,
the dashing Soubrette and Serio-comic Vocalist.
J. E. FLYNN,
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TIM COHAN ....E-flat Tuba
HARRY NICHOLSON ....1st Alto
J. E. O'NEIL ....2d Alto
J. HOWARTH ....Bass Drum and Cymbals
GEO. WORTH ....Snare Drum

We take this opportunity of bidding our friends a fond farewell, and trust that time, the leveler of all distinctions, may ere long permit our happy reunion. Direct all letters after November 1 to Melbourne, Australia.
DUM VIVIMUS, VIVAMUS.

A CARD.

The management of the Hibernica warn all parties against using the above title or any of the farces played by this company, as both are fully copyrighted, and any infringement thereon will be prosecuted to the fullest extent of the law. Also, we warn all managers in particular, and the public in general, against supporting or in any way encouraging a traveling show styling themselves Morris & Hayworth's Hibernican, as by altering one or two letters in the general name they strive to pass themselves off as being a branch of this company. We have no connection whatever with any entertainment but our own, and we warn the public against encouraging any such fraudulent representation. We also see that a pianist, by name Henry Donnelly, has been representing himself as having recently left our company. We have had no connection with the party mentioned since May last, and managers can govern themselves accordingly. We will give ample notice to the public and the profession of our return to the United States, and until such notice is given look out for frauds and snap parties. 35-1t*

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$10,000 challenge that my dogs understand thoroughly more of the English language than all the animals in the United States. They never perform twice alike. Do not work in routine. No signs to guide them. Nor do I even look at them.
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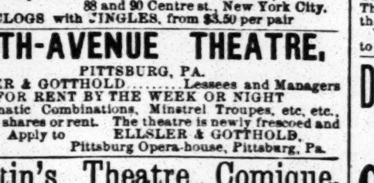

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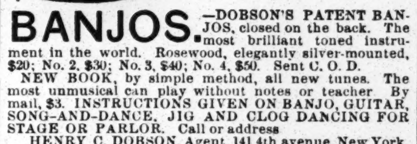

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